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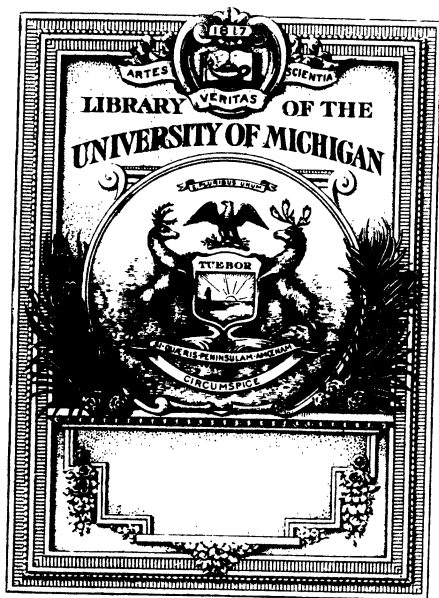
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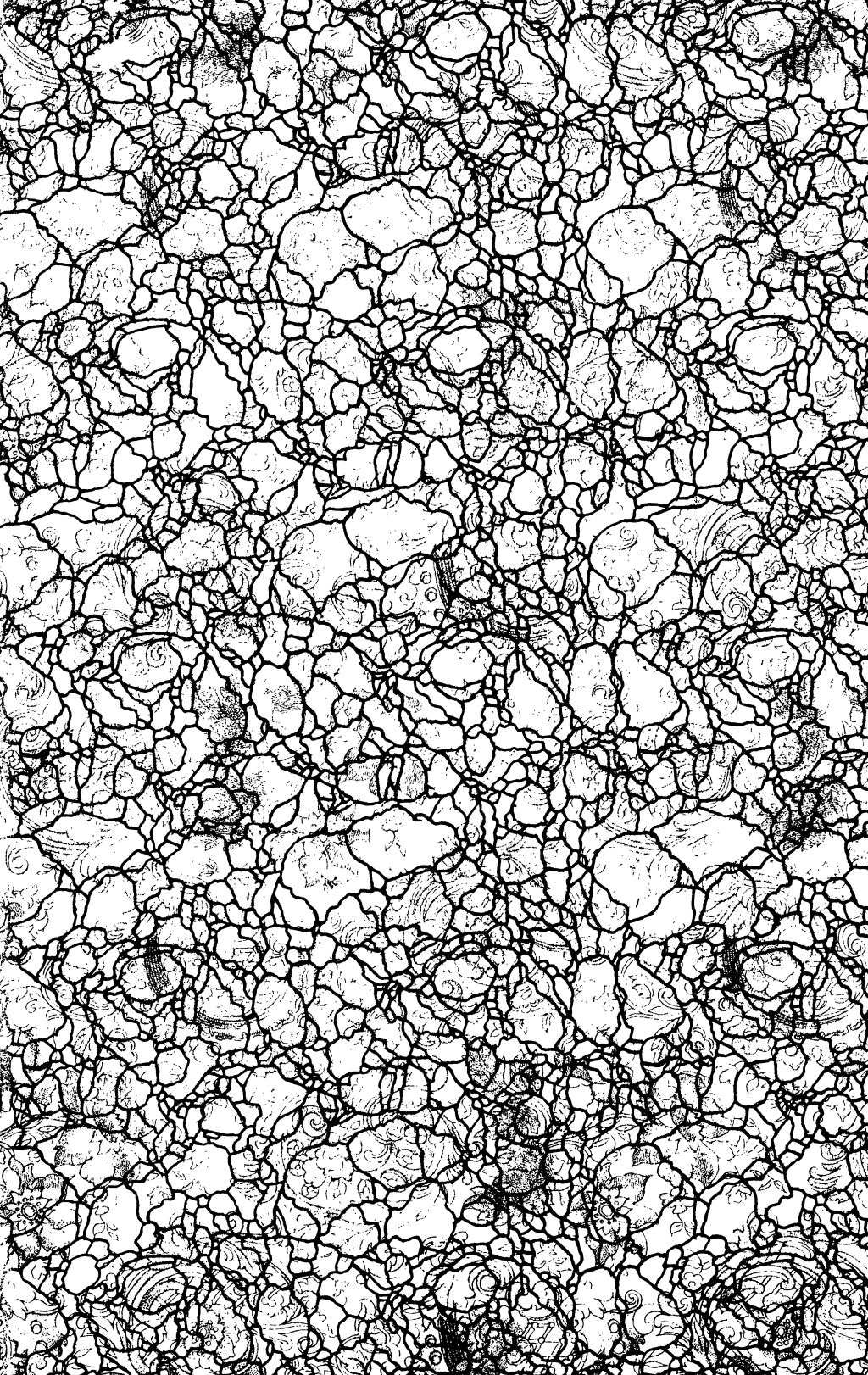
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SULU WRITING



THE GIFT OF  
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THE GOVERNMENT OF THE  
DEPARTMENT OF MINDANAO AND SULU

# SULU WRITING

**An Explanation of the**

*SULU-ARABIC SCRIPT*

**As Employed in Writing the Sulu Language**

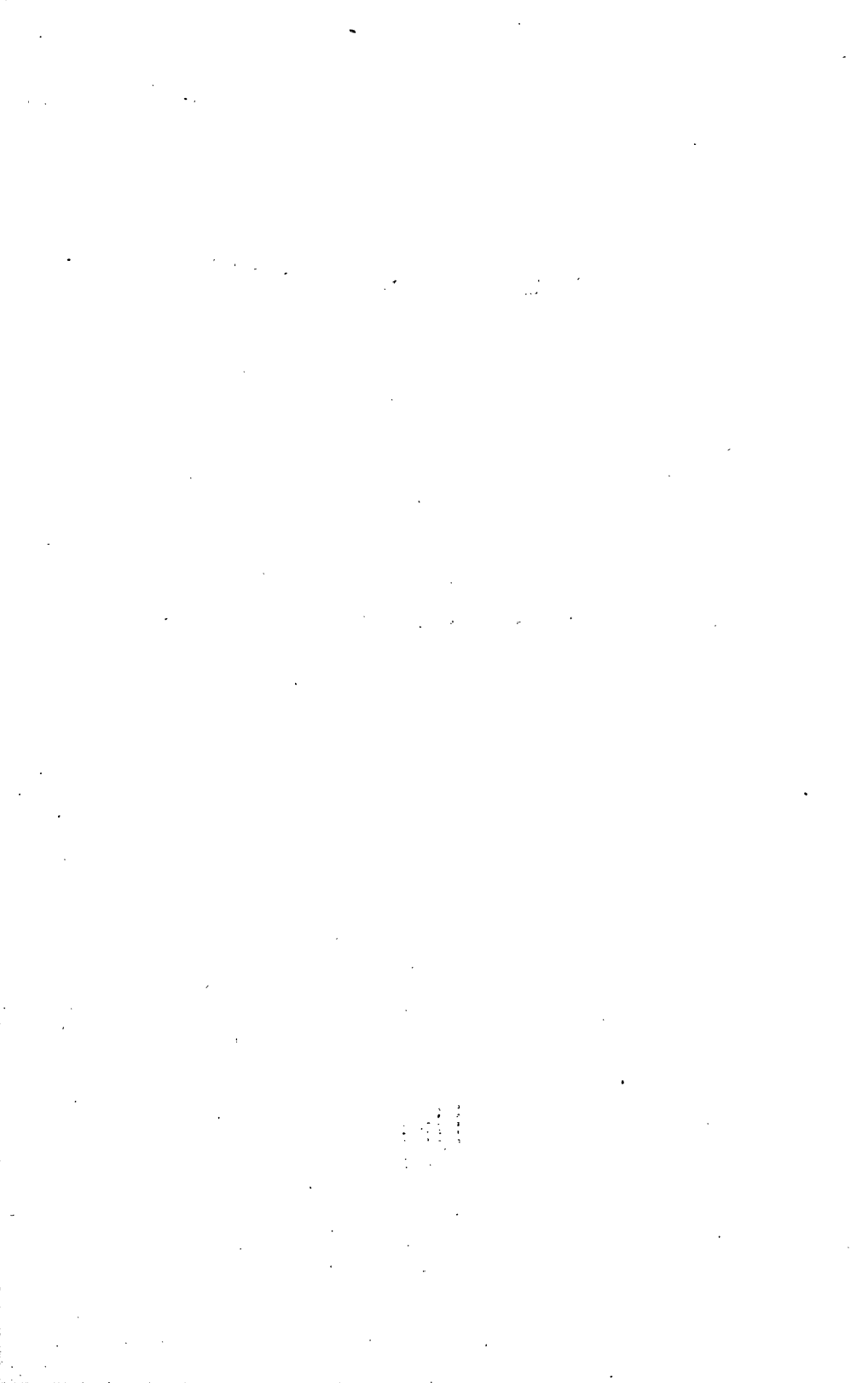
OF THE SOUTHERN PHILIPPINES

BY

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ZAMBOANGA, P. I.  
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## PREFACE

2-2-17 AB  
This monograph is the fruit of thirteen years of association with the Sulu people and study of their writings. It endeavors to explain the use of the Arabic letters as they have been adapted to writing the Sulu speech—an adaptation herein referred to as the Sulu-Arabic script. It is prepared for students and not only has a copious index, but paragraphs have been numbered to facilitate reference, and cross-references are frequently given in the text. Clearness is the primary requisite in a work of this kind and no apology is made for frequent repetitions. While it is advisable to begin with the first paragraph and study the book in order, the most important information has been segregated into tables, and if time presses, a study of these will give the main facts necessary for reading purposes; but in order to write the Sulu-Arabic script, the fuller explanation of the text must be studied.

Various references have necessarily been made to Arabic, in contradistinction to Sulu, usage, and in such cases, Wright's Arabic Grammar has been accepted as authoritative. This book is referred to in the text as "Wr. Ar. Gram.", and references are to volume 1, unless otherwise indicated. Effort has been made to avoid the use of technical words of Arabic grammar, but when necessary to express a new idea and avoid a cumbersome phrase, such words have been adopted without hesitation. Moreover, in citing Arabic nouns, except in a few examples, case endings have not been given. The sections referring to purely Arabic usage are plainly indicated and may be omitted by the student, if desired. Examples are Sulu words unless otherwise stated.

The labor of publishing this work will be appreciated when it is stated that the printing has been done by Moro boys, who, a few months prior to beginning work on this book, had never seen a printing press; that Arabic type is under any circumstances difficult to set up with English, and that the Arabic type here used—like all such type from oriental foundries—is not mechanically perfect nor of a uniform height; that absolutely no one has been available to assist the author by criticising the text and its arrangement, or by reading proof or indexing; and that the ground covered is virgin ground with no publications to guide or furnish information. Except as regards the Arabic, all information has been obtained first-hand from the Sulus.

The author had intended to add to this work, a Sulu Grammar and a Sulu Dictionary, both in Roman letters based upon the system of transliteration and writing herein established. Altho considerable material has already been gathered, it is now doubtful if the two remaining works will ever be completed. Future works in Sulu for the use of English-speaking people may advantageously be written in Roman letters. This course will permit publication in any printing establishment and will save considerable expense, and endless worry and annoyance.

This monograph is published by the Government of the Department of Mindanao and Sulu to which the author has donated his work. One of the chief aims of the latter is to provide the Sulu people—and others—with a logical system of writing the Sulu language in Roman letters. It is also greatly to be desired that more English-speaking people may be encouraged to take up the study of Sulu and other languages of the Philippine Islands which use an adapted Arabic script. In facilitating such study, it is hoped that this work may assist in bringing order and system into the chaos which now pervades the spelling of Philippine words, especially as regards geographical and other proper names. A study of the subtle phonetic distinctions involved in the use of the Sulu-Arabic script will give a keener apprehension of the sounds of the Philippine languages and will place their phonetics on a more scientific



basis. The adoption at this time of a rational system for the spelling of Philippine words will merit the gratitude of unborn multitudes who will one day occupy these Islands and who, under the quickening of liberty and education so diligently fostered during recent years, seem destined to take the political leadership of the great Malay Race.

For assistance in various ways, acknowledgment is here made to *The Mindanao Herald*; to *El Fenix*; to Dr. N. M. Saleeby, first superintendent of schools of the Moro Province, and his brother, E. M. Saleeby, both thoro Arabic scholars; to Tuan Sheikh Mustafa Bin Ahmad, superintendent of Moro schools; to Hadji Gulamu r-Rasul, assistant to the provincial governor of Sulu; to Alexander Schueck, formerly the author's assistant; and last but not least, to Husein Ukkufing, manager of *The Sulu Press*.

C. R. C.

Zamboanga,  
March, 1917.

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# ERRATA

<u>Page</u>	<u>Line</u>	<u>For</u>	<u>Read</u>
1	9	through	thru
2	16	Although	Altho
19	No. 14	<i>sai</i>	<i>sai'</i>
23	1	( ' ).	( ' ; nothing ).
49 to 58	heading	§ 69], [§ 69	§ 70], [§ 70
60	9	<i>dai-dai'</i>	<i>dai'-dai'</i>
62	No. 3	<i>dibawa</i>	<i>dibawah</i>
62	No. 6	“	“
81	23	—	—
87	17	Strike out “and ends with a vowel, whether the latter is followed by <i>hamzah</i> or not”.	
88	1	a prefixed particle	a prefixed or infixed particle
97	No. 11	س or س	س or س
120	10	<i>limai</i>	<i>līmai</i>

## INTRODUCTION

The Sulu language is spoken by about seventy-five thousand Muhammadans, and is the commercial *lingua franca* and vehicle of written thought for about seventy-five thousand others, whose usual spoken dialect is Samal, Bajau, or Yakan. All these live in the Sulu Archipelago, eastern Borneo, Basilan, and the southern extremity of the Zamboanga peninsula. Like the other languages spoken by Muhammadanized groups living in the Philippine Islands, called Moros, it has borrowed its alphabetical system from the Arabic through the Malay. Just as the Tagalos, Bisayans, Ilocanos, and other lingual groups of the North when Christianized adopted the alphabet of the Spaniards, so these southern groups upon their conversion to Islam five centuries ago, applied the Arabic alphabet to their native tongue.

It is not difficult to learn to read the Sulu-Arabic characters, nor to write them so that they can be understood. But to write them correctly requires extended study. The Arabs were proud of their beautiful and expressive language and developed its niceties to an astonishing degree. The letters were also highly specialised and adapted to fit the peculiarities of the language until they constituted by far the most complex, as well as most beautiful, system of alphabetic writing of which we have any record.

Some of the niceties of Arabic writing were necessarily lost in the adaptation to other languages, but fortified in the almost universal study of the Koran, its main features were preserved. He however who has used only the Latin, Greek, Hebrew, Sanscrit, or similar alphabets in which letters of practically unchanging form may follow one another in any arrangement, has no conception of the complicated rules which govern the choice and arrangement of the two hundred or more characters which make up the simplest Arabic fonts. The effort required to master this system of writing is great, but it is a pious study, for it is the writing of the Koran. The ordinary western European system, called Roman, is vastly easier to apply, but can scarcely gain a complete victory in the writing of the language spoken by a Muhammadan people since it is considered to be a religious duty to read the Koran in the original.

Although about ten per cent of those using the Sulu language are able to read and write it in Arabic characters, this is done with varying degrees of accuracy. Few Sulus are able to give an intelligible explanation of the principles upon which their writing is based, and a majority of them use the Arabic script with extraordinary inaccuracy and disregard for these principles. The task of the learner, therefore, in his effort to acquire the written language of the Sulus is one of the greatest difficulty. As a result, the writings of the Sulus and of the other Muhammadan groups have, with a very few exceptions, remained a closed book to investigators. Furthermore, even the acquisition of the spoken language is discouraged by apparent difficulties of the script, and our government officials have usually relied upon translators and interpreters with the consequent liability to mistakes and deception.

The English spelling of Sulu proper names, both geographical and personal, is in the very greatest confusion, and this also is due largely to ignorance of the Arabic script and its correct transliteration. The common title "Datu" is frequently written "Datto" or "Dato". "Kawa-Kawa," a barrio of Zamboanga, is also written "Caua-Caua", "Cawa-Cawa", or "Kaua-Kaua". In both of these cases an adherence to the transliterated forms *Datu* and *Kawa-Kawa* would avoid all confusion.

This volume, therefore, has the purpose of enabling learners to read Sulu and write the language properly, and of fixing a standard for transliteration. With a very few minor differences, the system of writing herein explained is identical with that used by the Magindanau Muhammadans of the Cotabato valley and the Lanau Muhammadans of the Lake region. The mastery of Sulu writing will enable any one who has a speaking knowledge of Magindanau and Lanau to read and write these dialects without difficulty. The dialects mentioned are, of course, widely different from Sulu, but the letters used are almost identical.

## CHAPTER I

### The Phonetics and Transliteration of Sulu

§ 1. In reducing to Roman characters a language which is already written in the characters of another alphabetic system, it is desirable that the Roman characters adopted should represent the correct pronunciation of the word and at the same time make possible the accurate reproduction of the word in the foreign characters. That is, the system should be phonetically accurate and also a strict transliteration. When one considers, however, that the Sulu is not entirely phonetic, as written in the Arabic characters, it is at once apparent that any transliteration will fail in one or the other of these two requirements. If we transliterate exactly, then the Roman spelling will suffer the same phonetic defects as the Sulu original. If we make the Roman spelling phonetically accurate, it will fail to indicate the conventional spelling in Arabic script.

§ 2. The lack of phonetic accuracy in writing Sulu is due to two circumstances. In the first place, Sulu contains certain sounds, both vowel and consonantal, which are not provided for in the script adopted from the Arabic language. So far as the consonantal sounds are concerned, the lack has been supplied either by altering the power assigned to the Arabic consonants as in the case of *ghain* and *fa* (see table I), or by forming new consonants as in the case of *cha*, *ñga*, and *ñu*. The vowel signs in Arabic are three in number, and as a very general statement,



represent when unlengthened and having their original power, the sounds of *u* in "full", *a* in "sofa", and *i* in "it", and when lengthened, the corresponding long sounds of  $\bar{u}$  in "rule",  $\bar{a}$  in "father", and  $\bar{i}$  in "machine". Special vowel signs to represent the peculiar Sulu vowels have not yet been formed, the *u* vowel serving also to represent the sound of *o* in "theory" and an obscure *u* sound. The *a* vowel occasionally serves for the rare indeterminate sound of *a* in "final", while the *i* vowel has sometimes the power of *e* in "net".

§ 3. The excess of Sulu vowel sounds over the number of graphic vowel signs available is therefore a principal cause for the phonetic inaccuracy of Sulu as at present written. Another cause is dependent upon a directly contrary circumstance. The Arabic alphabet contains fourteen consonants representing sounds not found in pure Sulu, and which the great majority of Sulus are unable to pronounce correctly. These consonants are tha, ha, kha, dhal, zai, shin, sad, dad, ta, za, 'ain, ghain, fa, and kaf ( see table I ). Indeed, nine of these fourteen consonants, ha, kha, sad, dad, ta, za, 'ain, ghain, and kaf, represent sounds, not found in English, which are among the most difficult encountered in any Semitic or Aryan language. Nevertheless, these fourteen consonants are occasionally found in written Sulu, being employed in Arabic words and phrases which have retained their original spelling.

§ 4. In pronouncing such words, the great mass of the Sulus, who neither read nor write, utter instead of the foreign sound, the Sulu sound which seems to approximate thereto most closely. Indeed, if the words in question are at all frequently used, they sometimes lose their foreign spelling and come to be written

with the letters representing the Sulu pronunciation of the word. It would be eminently sensible to give the plain Sulu spelling to all Arabic words which have become an integral part of the Sulu language. But the Arabic words and phrases are introduced by the educated class who read the Koran, and it is a mark of education to retain their original spelling when writing Sulu. When such words or phrases are read, the letters representing any of the fourteen non-Sulu sounds contained therein are given a pronunciation which varies with the education of the speaker. Indeed, the same speaker will frequently pronounce the same letter in several different ways within a very short time. For example, the pronunciation of *zai* (the *z* of the Arabic alphabet) varies from a close approximation to *z* in "zone", to *s* in "so", or *j* in "jest". *Dhal* (*th* in "that") is pronounced like *s* in "so", *j* in "jest", or *n* in "nut"; and so on. This is the second cause for the phonetic inaccuracy of Sulu as written in the Arabic script.

§ 5. Careful investigation shows, however, that the secondary sounds assigned above to each of the three original vowels, namely, *o* in "theory", and obscure *u*; *a* in "final"; and *e* in "net", are really variants of the original vowels used by some speakers and in some localities but by no means universally. We shall not, therefore, greatly err in phonetic accuracy of transliteration if we assign to each of the three vowel signs what appears to be its primary sound in Sulu and what is certainly its most common sound. That is, *u* in "full", *a* in "sofa", and *i* in "it". Each of the three written vowels has a corresponding long form represented in the transliteration, by a macron written above the vowel (*ū*, *ā*, *ī*).

§ 6. As to the fourteen foreign consonantal sounds found in Arabic words introduced into the Sulu, if our system of transliteration provided solely for the phonetic representation of the sounds given to them by a Sulu unaquainted with Arabic, special characters to represent these peculiar consonants might be dispensed with, since the sounds uttered by such a speaker would be only those occurring in pure Sulu. But as the Sulus have no uniform pronunciation for these consonants, we should be obliged, in the absence of an unvarying conventional equivalent, to employ several equivalents for one and the same character, varying with its changing pronunciation by different individuals. The obvious absurdity and confusion of this is overcome by assigning an unvarying equivalent in the Roman transliteration to every character employed in Arabic or Sulu. Each character—vowel, or consonant—of the Sulu-Arabic script, has in the Roman its equivalent, which varies only in accordance with clearly defined rules, and by following these rules the transliteration from Arabic to Roman, or vice versa, may be accurately made. Nor is the departure from phonetic exactness at all important, since, as has been explained above, the primary vowel sound is always understood when used in place of the variant. Furthermore, every Sulu, altho pronouncing the fourteen foreign consonants in various ways, will immediately recognize them when given the Arabic pronunciation, or even an approximation thereto.

It is only necessary to bear in mind that certain characters of the Arabic script vary regularly in power according as they are used in Arabic or Sulu words. These are the consonants *ghain* and *fa*. Except these two consonants, none of the fourteen consonants mentioned above as representing in the Arabic,

sounds foreign to the Sulu, are properly used in pure Sulu words (see §§ 48 and 52).

§ 7. Difficulties very similar to those described herein have been met with in Romanizing the Malay language, no less than five well established systems being in use in the English and Dutch East Indies. In 1904, a committee appointed for that purpose by the government of the Federated Malay States, reported in favor of certain rules to be followed when writing Malay in Roman letters. The system recommended is practically a phonetic one, aiming to reproduce the words as pronounced by Malays and failing to indicate the form in Arabic script of the words employing the peculiarly Arabic letters representing sounds not found in Malay. Since the end in view was to build up a popular system of Roman script for Malays, the committee was doubtless justified in sacrificing many things to simplicity. The present system of Romanizing Sulu has for one of its aims that of furnishing English-speaking people with an easy means of learning to read and write Sulu in the native script. This aim makes accuracy of transliteration a primary requisite and the system adopted, it is believed, has attained this end and at the same time offended very little against simplicity or phonetic accuracy. It is confidently hoped that, with time, the system set forth here will become a popular one for the writing of Sulu in Roman letters—a change which is desirable from many points of view. (See § 143 for changes recommended for popular use.)

§ 8. The general principle to be followed in selecting Roman consonants for transliterating those of the Sulu-Arabic script is, that the Sulu-Arabic consonants which have no exact equivalent in English should be transliterated by graphic modifica-

tions of the phonetically related English consonants which they most nearly approximate in pronunciation. If more than one Sulu-Arabic consonant be confused with the same English consonant, further graphic modifications of the latter should be employed. This will assure the keeping together, in dictionaries and indexes, of those words in regard to the pronunciation of which the English-speaking student may be uncertain, since *k* and *ḳ*, *s* and *ṣ*, *t* and *ṭ*, etc., are under this system arranged together in the English alphabet, without distinction, the simple letter without graphic modification being, of course, given the precedence whenever two words are otherwise identical. Thus, in an English index, *kaf* should precede *ḳaf*, and *ta* should precede *ṭa*.

Suppose, for example, that the student hears a word which sounds to him like *kaum*, and looks in the dictionary under *k*. As a matter of fact, the word is not *kaum*, but *ḳaum*, *people*, but he finds it in exactly the same place as tho it were spelled as he had supposed, i.e. *kaum*, and he loses no time in the search. But suppose that ق were transliterated *q* in accordance with the practice of some scholars, then not finding the word under *k*, he must continue his search under *q*, or even under *ch* (since خ is also often incorrectly pronounced like *k*, and is transliterated *ch* by some after the analogy of "loch"). All this useless effort is obviated by using *k* and graphic modifications thereof for transliterating ك, ق, and خ, thus: *k*, *ḳ*, *kh*. In like manner, under *d* in the dictionary or index is found *dal*, *ḍhal*, and *ḍad*; under *h* is found *ha* and *ḥa*; under *s*, *sin*, *sḥin*, and *ṣ̣ad*; under *t*, *ta*, *ṭa*, and *tḥa*; under *z*, *zai* and *za*. In this way,

instead of having to look for a given word under two or three different letters of the alphabet, the student looks under one letter only, and without trouble finds the word for which he seeks, with its correct spelling indicated, even tho he himself has heard the word inaccurately.

§9. There is still another advantage in the system adopted. The Roman consonant selected is that representing the English sound which the Arabic sound approximates most closely, and is therefore that with which the Arabic consonant is most ordinarily confused in pronunciation. The Sulu (as well as the American student of Sulu) ordinarily pronounces ط as *k*, خ as *t*, ق as *s*, ص as *d*, etc. This shows the tendency of the language and clearly intimates that when the Arabic words containing these consonants have become thoroly Suluized, they will be pronounced with simple *k*, *t*, *s*, *d*, etc. When that time comes, the graphic modification may readily be dropped without doing violence to Sulu orthography, and the word spelled as *spoken*. It is no longer an Arabic word, it has shed its foreign clothing and is Sulu. This transition to phonetic spelling could not be accomplished were we to transliterate ق as *q*, خ as *ch*, ص as *z*, etc., as do some scholars.

The transliterations employed in this work have been selected in accordance with the above principles which are believed to be acceptable from the standpoint not only of theory, but of practical convenience as well. To avoid the possibility of digraphs being resolved by the learner into their elements and so pronounced, as *Ras-hid* for *Rashid*, 'ud-hur for 'udhur, all digraphs

are printed underlined, excepting چ *ch* and غ *ñg*. *Ch* can not be mistaken, for *c* is not used in transliterating except in this digraph. In like manner, *ñg* can not be misleading since the proper sound of *ñ* occurs only before a vowel and is entirely unpronounceable before *g*. The underlined digraphs are dh, gh, kh, sh, and th. Dotted consonants used are d, h, k, s, t, and z. Neither underlined digraphs nor dotted consonants are needed for the transliteration of pure Sulu words, but only for the transliteration of Arabic or other vocables of foreign source which still retain their original spelling.

## CHAPTER II

### General Observations on the Sulu-Arabic Script

§ 10. The Arabic alphabet as treated by Arabic grammarians consists of 28 letters, all consonants, since the vowels are not considered by the Arabs to be part of the alphabet. Moreover, *hamzah*, a “catch of the glottis”, is really a consonant as will be explained later, but it is not so considered by the Arabs, the *alif* being considered by them to embrace the *hamzah*. It is not therefore included here in the Arabic alphabet altho included as the first letter of the combined Sulu-Arabic alphabet. The 28 consonants are here given in their usual order, followed by *hamzah* and the three vowel signs of the Arabic alphabet, the reader being referred to the note at the beginning of Table I for the pronunciation of the names of the letters. As will be seen in Table I, the names of Arabic consonants usually have a long vowel which, when final, is followed by a *hamzah*. Thru motives of convenience, the long-vowel mark and the *hamzah* will ordinarily be omitted:

#### *Arabic Alphabet.*

- |                  |                 |                  |
|------------------|-----------------|------------------|
| 1. ا <i>alif</i> | 4. ث <i>tha</i> | 7. خ <i>kha</i>  |
| 2. ب <i>ba</i>   | 5. ج <i>jim</i> | 8. د <i>dal</i>  |
| 3. ت <i>ta</i>   | 6. ح <i>ha</i>  | 9. ذ <i>dhal</i> |



- |                               |                               |                  |
|-------------------------------|-------------------------------|------------------|
| 10. ر <i>ra</i>               | 17. ظ <i>za</i>               | 24. م <i>mim</i> |
| 11. ز <i>zai</i>              | 18. ع <i>'ain</i>             | 25. ن <i>nun</i> |
| 12. س <i>sin</i>              | 19. غ <i>gh<sup>h</sup>in</i> | 26. ه <i>ha</i>  |
| 13. ش <i>sh<sup>h</sup>in</i> | 20. ف <i>fa</i>               | 27. و <i>wau</i> |
| 14. ص <i>sau</i>              | 21. ق <i>kaf</i>              | 28. ي <i>ya</i>  |
| 15. ض <i>daul</i>             | 22. ك <i>kaf</i>              |                  |
| 16. ط <i>ta</i>               | 23. ل <i>lam</i>              |                  |

ء  
— *hamzah*



















Vowels: 1. ُ *dammah* 2. َ *fathah* 3. ِ *kasrah*




§ 11. The strictly Sulu alphabet, that is, the alphabet used to express the native sounds of the Sulu language, consists of *hamzah* with 19 other consonants and 3 vowel signs, as given below.

§ 12. Here, as elsewhere herein, *hamzah* and the consonants adopted from the Arabic will, in general, be referred to by their Arabic names, since the Sulu names vary from these only thru the inability of the Sulus to pronounce certain of the Arabic letters. The peculiarly Sulu consonants—*cha*, *nga*, and *na*—having no names in Arabic, will be referred to by their Sulu names. The Arabic consonants *gh<sup>h</sup>in* and *fa* will be so

referred to when having their Arabic power; but when having their Sulu power, will be called *ga* and *pa*. The Sulu names will be given to the vowel signs, except when referring especially to the Arabic language. This last rule will apply to the orthographical signs, when, indeed, the latter have Sulu names.

*Sulu Alphabet.*





- |  |  |  |
|--|--|--|
| 1.  <i>hamzah</i> | 8.  <i>dal</i>    | 15.  <i>lam</i> |
| 2.  <i>alif</i>   | 9.  <i>ra</i>     | 16.  <i>mim</i> |
| 3.  <i>ba</i>     | 10.  <i>sin</i>   | 17.  <i>nun</i> |
| 4.  <i>ta</i>     | 11.  <i>ga</i>    | 18.  <i>ha</i>  |
| 5.  <i>ña</i>     | 12.  <i>nga</i>   | 19.  <i>wan</i> |
| 6.  <i>jim</i>   | 13.  <i>pa</i>    | 20.  <i>ya</i>  |
| 7.  <i>cha</i>  | 14.  <i>kaf</i> |  |




Vowels: 1.  *dapan* 2.  *hata'as* 3.  *hababa'*

The consonants numbered 5, 7, and 12, in the above alphabet, do not exist in Arabic but were used in the Malay language and adopted into Sulu along with the purely Arabic letters.

§ 13. The combined alphabet, which is the one explained in these pages, consists of *hamzah* with 31 other consonants and 3 vowels, as follows:

*Sulu-Arabic Alphabet.*

- |  |   |  |
|--|---|--|
| 1.  <i>hamza'</i> | 12.  <i>dhal</i>         | 23.  <i>nga</i>     |
| 2.  <i>alif</i>   | 13.  <i>ra</i>           | 24.  <i>pa (fa)</i> |
| 3.  <i>ba</i>     | 14.  <i>zai</i>          | 25.  <i>kaf</i>     |
| 4.  <i>ta</i>     | 15.  <i>sin</i>          | 26.  <i>kaf</i>     |
| 5.  <i>tha</i>    | 16.  <i>shin</i>         | 27.  <i>lam</i>     |
| 6.  <i>na</i>     | 17.  <i>sad</i>          | 28.  <i>mim</i>     |
| 7.  <i>jim</i>    | 18.  <i>dad</i>          | 29.  <i>nun</i>     |
| 8.  <i>ha</i>     | 19.  <i>ta</i>           | 30.  <i>ha</i>      |
| 9.  <i>kha</i>    | 20.  <i>za</i>           | 31.  <i>wau</i>     |
| 10.  <i>cha</i> | 21.  <i>'ain</i>       | 32.  <i>ya</i>    |
| 11.  <i>dal</i> | 22.  <i>ga (ghain)</i> |  |

Vowels: 1.  *dapan* 2.  *hata'as* 3.  *hababa'*

§ 14. In the Arabic script the consonants are considered to be by far the most important part of a word. Indeed, in Malay regularly, and usually in Arabic, the vowels are not written at all. The consonants, as in stenography, are written first and, in

Sulu, the vowels are then written in their proper places above or below this outline, as tho we should write  $\overset{a}{M}\overset{a}{N}\underset{i}{L}$  for “Manila”.

The Arabic script is written from right to left, all the consonants of a word being joined—or written closely in the case of characters which do not permit of joining. Except these six consonants,  $\backslash$  *alif*,  $\text{د}$  *dal*;  $\text{ذ}$  *dhal*,  $\text{ر}$  *ra*,  $\text{ز}$  *zai*, and  $\text{و}$  *wau*, all the consonants have four different forms according as they are used unconnected, or connected with a following consonant only, or with a preceding consonant only, or with both. The six consonants above mentioned do not connect with the following consonant and consequently have but two forms—the form used alone and that connected with a preceding consonant only.

## CHAPTER III

### Transliteration and Power of Consonants

§ 15. The consonants in the accompanying table are arranged

according to their forms. The non-Arabic consonants ب *ñā*,

چ *cha*, and غ *ñga*, are inserted after related forms in the Arabic alphabet. *Hamzah*, here placed first, is never so placed in Arabic, tho it is sometimes given first place in Malay. It seems reasonable to do so since the *hamzah* is the simplest of the consonants and no vowel is uttered alone, without initial *hamzah*

(see § 20). The 33rd character, ل *lamalif*, is really not a separate consonant but it is *lam* followed by *alif*, the two being written together. It is inserted here merely because it is often regarded by both Arabs and Sulus as a distinct character.

§ 16. The names of the consonants, whether Arabic or Sulu, will, for the sake of convenience, be regularly written without macron or *hamzah*, e.g. *ba* for *bā*, *sin* for *sīn*, etc. For the purpose of reference, the information given in this chapter is concisely set forth in Table I. But full treatment in tabular form is impossible, and the consonants which require further elucidation will be taken up in detail after some preliminary explanations have been made. Table I here follows:

TABLE I.

The Consonants, Their Transliterations, Names, and Powers, in Arabic and Sulu.

Note: *A* is pronounced as in "sofa"; *ā* as in "father"; *i* as in "in"; *ī* as in "machine"; *u* as in "rule"; *ai* as in "aisle"; and *au* as *ow* in "how".

No.	Letter	Transliteration	Arabic name	Power in Arabic	Sulu name	Power in Sulu
1.	ا	('); nothing	hamzah	catch of glottis	anja'; hamja'	catch of glottis
2.	آ	macron of ā; nothing	ālaf	prolongs fathah; prop for hamzah	alāp	prolongs hata' as; prop for hamzah
3.	ب	b	bā'	b in "bed"	bā'	b in "bed"
4.	ت	t	tā'	t in "tell"	tā'	t in "tell"
5.	ث	th	thā'	th in "thin"	sā'	s in "so"
6.	ج	ñ	not in Arabic	not in Arabic	ñā'	n in "new"
7.	ح	j	ġim	j in "jest"	ġim	j in "jest"
8.	ه	h	hā'	guttural h, not in English	hā'	h in "hat"

Table I, continued

No.	Léttér	Transliteration	Arabic name	Power in Arabic	Sulu name	Power in Sulu
9.	خ	<u>kh</u>	<u>khā</u>	<i>ch</i> in Scotch "loch"	<u>hā</u> ; <u>kā</u>	<i>h</i> in "hat"; <i>k</i> in "kink"
10.	ج	<i>ch</i>	not in Arabic	not in Arabic	<u>chā</u>	<i>ch</i> in "chueh"
11.	د	<i>d</i>	<u>dāl</u>	<i>d</i> in "did"	<u>dāl</u>	<i>d</i> in "did"
12.	ذ	<u>dh</u>	<u>dhāl</u>	<i>th</i> in "then"	<u>jāl</u> ; <u>nāl</u> ; <u>sāl</u>	<i>j</i> in "jest"; <i>n</i> in "nut"; <i>s</i> in "so"
13.	ر	<i>r</i>	<u>rā</u>	<i>r</i> in "roll"	<u>rā</u>	<i>r</i> in "roll"
14.	ز	<i>z</i>	<u>zā</u>	<i>z</i> in "zone"	<u>jāl</u> ; <u>sāl</u>	<i>j</i> in "jest"; <i>s</i> in "so"
15.	س	<i>s</i>	<u>sā</u>	<i>s</i> in "so"	<u>sā</u>	<i>s</i> in "so"
16.	ش	<u>sh</u>	<u>shā</u>	<i>sh</i> in "she"	<u>sā</u>	<i>s</i> in "so"
17.	ص	<i>s</i>	<u>sād</u>	broad <i>s</i> , not in English	<u>sād</u>	<i>s</i> in "so"

Table I, continued

No.	Letter	Transliteration	Arabic name	Power in Arabic	Sulu name	Power in Sulu
18.	ض	<i>ḍ</i>	<i>ḍad</i>	broad <i>d</i> , not in English	<i>dād</i> ; <i>bād</i> ; <i>bwād</i> ; <i>lād</i>	<i>d</i> in "did"; <i>b</i> in "bed"; <i>bw</i> in "subway"; <i>l</i> in "lad"
19.	ط	<i>t</i>	<i>ṭa'</i>	broad <i>t</i> , not in English	<i>ṭa'</i>	<i>t</i> in "tell"
20.	ظ	<i>ẓ</i>	<i>ẓa'</i>	broad <i>z</i> , not in English	<i>lā'</i> ; <i>sā'</i>	<i>l</i> in "lad"; <i>s</i> in "so"
21.	ع	(')	<i>'ain</i>	fauca! consonant, not in English	<i>ain</i>	same as <i>hamzah</i>
22.	غ	<i>gh</i> ; <i>g</i>	<i>ghain</i>	fauca! consonant, not in English	<i>again</i> ; <i>ga'</i>	<i>g</i> in "go"
23.	غ	<i>ng</i>	not in Arabic	not in Arabic	<i>ngā'</i>	<i>ng</i> in "sing"
24.	ف	<i>f</i> ; <i>p</i>	<i>fā'</i>	<i>f</i> in "fan"	<i>pā'</i>	<i>p</i> in "pay"
25.	ق	<i>k</i>	<i>kāf</i>	clicking <i>k</i> , not in English	<i>kāp</i>	<i>k</i> in "kink"
26.	ك	<i>k</i>	<i>kāf</i>	<i>k</i> in "kink"	<i>kāp</i>	<i>k</i> in "kink"



Table I, *continued*

No.	Letter	Transliteration	Arabic name	Power in Arabic	Sulu name	Power in Sulu
27.	ل	<i>l</i>	<i>lām</i>	<i>l</i> in "lad"	<i>lām</i>	<i>l</i> in "lad"
28.	م	<i>m</i>	<i>mīm</i>	<i>m</i> in "man"	<i>mīm</i>	<i>m</i> in "man"
29.	ن	<i>n</i>	<i>nūn</i>	<i>n</i> in "nut"	<i>nūn</i>	<i>n</i> in "nut"
30.	ه	<i>h</i>	<i>hā'</i>	<i>h</i> in "hat"	<i>hā'</i>	<i>h</i> in "hat"
31.	و	<i>w; u; macron of u; nothing</i>	<i>wāu'</i>	<i>w</i> in "we"; <i>u</i> in diphthong <i>au</i> ; pro- longs <i>dammah</i> ; prop for <i>hamzah</i>	<i>wāu'</i>	<i>w</i> in "we"; <i>u</i> in diphthong <i>au</i> ; pro- longs <i>dapan</i> ; prop for <i>hamzah</i>
32.	ي	<i>y; i; macron of i; nothing</i>	<i>yā'</i>	<i>y</i> in "yet"; <i>i</i> in diphthong <i>ai</i> ; pro- longs <i>kasrah</i> ; prop for <i>hamzah</i>	<i>yā'</i>	<i>y</i> in "yet"; <i>i</i> in diphthong <i>ai</i> ; pro- longs <i>hababā'</i> ; prop for <i>hamzah</i>
33.	لا	<i>l; lā</i>	<i>lāmālif</i>	<i>l</i> in "lad"; <i>la</i> in musical scale	<i>lāmālif</i>	<i>l</i> in "lad"; <i>la</i> in musical scale


§ 17. The pronunciation of the Sulu-Arabic script is treated before the writing of the same, since a knowledge of the power of the various consonants, vowels, and orthographical signs, is a necessary prerequisite to understanding the rules for writing them. It is not indeed hoped that the reader will be able, with these explanations, to produce the sounds of the peculiar Arabic consonants; that ability must come as the result of months and years of practice and training of the ear as well as the organs of speech, under the guidance of a competent teacher. This ability, tho desirable, is not necessary for the student of Sulu. The English-speaking reader is already familiar with six of these consonants, which are foreign to the Sulu—ث *tha*, ج *jim*,

ذ *dhal*, ز *zai*, ش *shin*, and ف *fa*—and as to the other nine, he can at least do as well as the native Sulu who has had little instruction in the matter. The consonants are here taken up in the order in which they appear in the table.

Note: ب *ba*, ك *kaf*, م *mim*, and ن *nun*, will not be mentioned in these explanations, since these letters are transliterated by, and have the same power as, the English letters *b*, *k*, *m*, and *n*. But in Arabic, when immediately followed by the letter ب without any vowel between,

ن takes the sound of م ( Wr. Ar. Gram., § 2 ). ن is also

written by the Sulus for غ *ng*.

No. 1.  *hamzah* (').

§ 18. *Transliteration*.—Except when initial in a word, it is transliterated by an apostrophe ('). When initial in a word it is not transliterated, since it is initial only before a vowel and no vowel at the beginning of an English word normally uttered, is without a *hamzah*. The true nature of this sound is apparently not recognized in the Philippine dialects except in those which employ the Arabic script. The reason seems to be that the Latin alphabet employed in the writing of all the northern dialects, contains no character to express the sound of *hamzah*. In Tagalog, it is endeavored to supply the want by the use of the grave accent ('), but apparently the matter is badly confused. Furthermore, *hamzah* is not an accent nor does it indicate the stress upon the pronunciation of a vowel which is ordinarily referred to when we speak of an accent. This stress may or may not accompany the *hamzah*. For example in the word *puti'*, *white*, the accent, such as there is, comes on the *u*, and not on the *i*, which latter is followed by the *hamzah*. In *sigla'*, *rapid*, on the other hand, the accent falls on the *a*, which is followed by the *hamzah*. It therefore seems highly desirable to use a distinct and separate character for the *hamzah* and, following the example of many eminent scholars, the apostrophe (') is adopted.

The name of this consonant, *hamzah*, *compression*, is from the Arabic, and refers to the tension of the vocal chords when *hamzah* is pronounced.

§ 19. *Power*.—Altho written as a vowel, *hamzah* is really a consonant since it can be produced only in connection with a vowel. Its sound is sometimes called the "catch of the glottis"

and, in the initial form, is common in English but is not written. The medial form is also found in Danish words, being there known as the "catch accent" as in *ma'nd*, *man*; *va'nd*, *water*. It consists of the bursting of the air thru the closed vocal chords and either begins or ends in a complete stoppage of the breath accompanied by a click of the chords, according as the *hamzah* begins or ends a vowel sound. When the *hamzah* comes between two vowels, being then called medial *hamzah*, complete stoppage of the breath occurs in the middle and is both preceded and followed by the click of the vocal chords and the momentary rush of the breath after and before the pure sound of the vowels is audible. *Hamzah* may therefore be initial, medial or final. There are no essential differences in the use of *hamzah* in Arabic and Sulu, tho it is much less distinctly articulated in modern Arabic than in classic Arabic and in Sulu. Even in Sulu the *hamzah* seems to be weakening and is frequently indistinguishable in rapid conversation.

§ 20. Every so-called initial vowel normally uttered is really not initial but begins with the initial *hamzah*. If considerable effort be made, an initial vowel may be uttered without the closing of the vocal chords which produces the *hamzah*. Then, with the vocal chords already separated, the vowel, faint at first, gradually grows stronger until the full volume of sound is reached. Normally uttered, however, the vocal chords are at first tightly closed and the breath, momentarily checked, bursts forth into the full vowel sound.

§ 21. The medial *hamzah*—*hamzah* between two vowels—also occurs in English when two vowels, coming in juxtaposition, are separately pronounced. Such for example is the hiatus

between the two *o*'s of "cooperation", distinctly and rapidly pronounced, or between the two *o*'s when we say "so old". No doubt the medial use of *hamzah* is the clearest and most striking. It is the most frequent in Sulu. *Hamzah* also occurs in the middle of a word between a vowel and a consonant.

Examples: *ta'as*, high thing; *ta'u*, person; *du'un*, there; *di'in*, where?; *pag'ani*, harvesting; *gi'tuñg*, middle.

§ 22. By the final *hamzah* is meant the *hamzah* which follows a vowel at the end of a word. In every case final *hamzah* is followed by *patai* (§§ 67 and 96 ). Final *hamzah* does not seem regularly to occur in English but may be heard occasionally at the end of certain words of exclamation or command uttered colloquially. For example, the word "whoa" (used to stop a horse) when uttered with a prolonged *o* sound ending with a quick expiration of air and a catch of the vocal chords, illustrates the use of the final *hamzah*.

§ 23. Final *hamzah* is quite frequent in Sulu, its careful pronunciation being essential to the distinguishing of certain words otherwise the same. *Dī* without *hamzah* means "here"; with the *hamzah*, *dī'*, it means "not". *Na* means "already"; with *hamzah* *na'*, it indicates the beginning of a sentence. Often, the distinction is made more marked by pronouncing the simple vowel long while the hamzated vowel is shortened as in the first example given.

§ 24. *Hamzah* is an illustration of the great accuracy with which the Arabs represented the sounds of their language. Altho existing in English, this sound has never been reduced to writing, and it may be difficult for the beginner to detect it at first, but a little training of the ear and practice of the voice will soon

enable him to distinguish and utter it as readily as any of the more familiar consonants.

No. 2. \ *alif* (macron of  $\bar{a}$ ; nothing).

§ 25. *Transliteration*.—When used merely as a prop upon which to write a *hamzah* and vowel, it is not transliterated. This use of the *alif* is most frequent with initial *hamzah* and vowel, but it may, in certain cases, be used as a prop in the middle or at the end of a word. When used after the vowel *hata'as* (*a*, the Arabic *fathah*) the sound of which it prolongs, it is transliterated by placing a macron (̄) over the *a* which, without this mark, transliterates simply *hata'as*, a short vowel (but see § 91).

§ 26. *Power*.—*Alif* in Arabic was originally a *hamzah* initial in a syllable. In this use, it occurred, of course, more frequently at the beginning of a word. Later, the Arabs adopted a special sign for writing the *hamzah* in all positions, whether initial, final or medial, and initial *alif* lost its proper sound and came to serve merely as a prop, called “chair” by the Arabs, to which when the writing was voweled, the initial *hamzah* and vowel were written. At the present time both in Arabic and Sulu, when placed at the beginning of a word, it serves as a prop for any one of the vowels and accompanying initial *hamzah*, having no power of its own, tho in unvoweled writing it may indicate where a *hamzah* should be written. It is also used as a prop for medial and final *hamzah* under certain conditions which will be explained later in the rules for writing the *hamzah* (§§ 69—72).

§ 27. A second use of *alif* is to prolong the sound of the vowel *hata'as* (*fathah*). When so used it is written as the consonant immediately after the vowel. The simple *hata'as*

is the equivalent of *a* in “sofa” while *hata’as* plus *alif* is the *a* of “father”.

§ 28. From this circumstance of loosing its identity and being absorbed into *hata’as* when used as a letter of prolongation, *alif* is classed as a weak letter.

Examples, hamzated *alif* : *ampa, then; ini, this; unu, what?; ta’as, high thing; baba’, low thing.*

*Alif* of prolongation: *dān, road; dā, bring.*

No. 4. ت *ta* (*t*).

§ 29. *Power.*—The Arabic pronunciation of this letter is somewhat softer than that of the English *t* in “tell” and for that reason the Arabic ط *tu*, to be explained later, is considered to be more nearly the equivalent of the English *t*. In Sulu, however, *ta* is pronounced precisely the same as the English *t* in “tell”.

Examples: *Titik, dot; mata, eye; ta’ub, high tide.*

No. 5. ث *tha* (*th*).

§ 30. *Power.*—*Tha* in Arabic is pronounced like *th* in “thin”. The uneducated Sulus, when encountering this character in Arabic words, pronounce it as *s* in “so”. Educated Sulus, however, have acquired the Arabic sounds with more or less accuracy and employ these sounds in pronouncing Arabic words, even when the word in question has become thoroughly Suluized and might just as properly receive its Sulu pronunciation. These words if in common use, nevertheless, frequently come to be spelled as pronounced and ث *tha* gives place to س *sin*.

Examples: Arabic *Ithnain*, *Monday*, and *Thalāthah*, *Tuesday*, are usually pronounced and written *Isnīn* and *Salasa*.

No. 6. ب *ñā* (*ñ*).

§ 31. *Power*.—In pronouncing the ordinary English *n*, we press the front part of the tongue against the hard palate. In pronouncing *ñ*, the broad middle part of the tongue is pressed against the high middle part of the hard palate so that a suggestion of a *y* sound is developed with the *n*. It very much resembles French *gn* in *agneau*, but the *y* is not so strongly uttered as in Spanish *ñ* in *señor*, or as in *ni* in English “onion”. The English word “news” exemplifies this sound at the beginning of words. The Sulus interchange this letter with ني *ny*, which lat-


ter combination they seem to prefer. ب is Malay and Sulu, not Arabic. The form of the letter is that invented by the Persians to express the sound of *p*.

Examples: *ñata'*, *manifest*; *duña* or *dunya*, *world*.

No. 7. ج *jim* (*j*).

§ 32. *Power and Transliteration*.—In ancient Arabic, this character seems to have been pronounced like *g* in “go”. In the old *abjad* (§ 145) arrangement of the Arabic alphabet, *jim* was the third letter, thus corresponding to the Greek *gamma*. Later, *jim* altered in the Arabic spoken dialects and acquired the pronunciation of *y* in “yet”, *j* in “jest”, or *si* in “vision” (French *j* in *jour*). In Sulu and almost universally in the languages which have adopted the Arabic alphabet—Persian, Turkish, Afghan, Malay, etc.—*jim* is pronounced like *j* in



“jest”. Persian and Afghan have even devised a special character, , to indicate the sound of the French *j*. The sound of *jim* is, indeed, a compound one, being the sound of *si* in “vision” with an initial *d*, and some scholars, especially the French, transliterate it *dj*. The latter produces such awkward combinations as *ḥadjdjadj* and *dja'dja'* for *ḥajjāj* and *ja'ja'*.

Examples: Arabic *Juma'ah*, *Friday*; usually written *Juma'at* in Sulu.

Sulu *bujāñg*, *maiden*; *jadī*, *be*.


No. 8.  *ha* (*h*).

§ 33. *Power*.—*Ha* is a deep, faucal aspirate having no counterpart in English or Sulu, and is sometimes called a “wheeze”. In its production the pharynx is constricted, and the posterior pillars of the uvula approximated. The *ha* is the fricative sound which results when air is expelled while the organs are in this position. The place of articulation is nearly that of the ‘*ain*, and *ha* may almost be said to be the surd sound corresponding to the sonant ‘*ain*. *Ha*, together with *kha*, *sad*, *dad*, *ta*, *za*, ‘*ain*, *ghain* and *kaf*, is called “emphatic” by the Arabs since in its pronunciation, the position of the tongue with relation to the soft palate, produces a peculiar resonance chamber which gives a guttural sound to the following vowel. Indeed, the modification of the vowel sound is, to the majority of Europeans, the most marked characteristic of these consonants and their most easily imitated feature.

§ 34. The Sulus give this consonant the same sound as *ha*—the English *h* in “hat”. Indeed, many Sulus ignorantly use *ha*

in writing pure Sulu words in which the sound is, of course, *ha*. *Ha* is frequently final in Arabic and is then doubly difficult for Sulus to pronounce. In such cases the latter often give it the sound of *hamzah*, or do not pronounce it at all.

Examples: Arabic *ḥal*, *condition*; *Muḥammad*, a proper name; *ḥairān*, *astonishment*; *ṣaḥ*, *correct*; are usually pronounced in Sulu *hāl*, *Muhammad*, *hairān*, and *sa*'.

No. 9.  *kha* (*kh*).

§ 35. *Power*.—*Kha* in Arabic is almost the equivalent of *ch* in the Scotch "loch". In its utterance, the rear portion of the tongue is brought close to the soft palate and thereby is formed the resonance chamber which gutturalizes the following vowel, as explained in § 33. The sound of *kh* is foreign to Sulus and is pronounced by them as *h* in "hat", or *k* in "kink".

Examples: Arabic *Khamīs*, *Thursday*, and *Shaiḥ*, a title, are pronounced *Hamīs* and *Shīk*, or *Sīk*, by the Sulus.

No. 10.  *cha* (*ch*).

§ 36. *Power*.—*Cha* is the surd corresponding to the sonant consonant *jim*. It has the sound of *ch* in "church", which is really that of *sh* with initial *t*, just as that of the Sulu *jim*—English *j*—is French *j* with initial *d*. The character *cha* is not found in Arabic but was invented by the Persians. The sound is common in Malay and infrequent in Sulu. Sometimes in the latter language, the *ch* of adopted Malay words is altered to *s*.

Examples: *bacha*', *read*; *kacha*', *vase*; *chukai*, *tax*; are of Malay origin and are often written *basa*', *kasa*', and *sukai*, in Sulu.

No. 11. د *dal* (*d*).

§ 37. *Power*.—*Dal* is the English *d* in “did” somewhat less forcibly articulated. The Sulus frequently interchange it with *lam* or *ra*. In many words, *dal* when written between two vowels, is regularly pronounced *ra* (*r* in “roll”). For example, *idu*’, *dog*; *madayau*, *good*; are usually pronounced *iru*’, and *marayau*. In phrases, even final *dal* before the initial vowel of a following word, is often pronounced *ra*, as *magtagad aku*, *I wait*, pronounced *magtagaraku*.

The student may sometimes be puzzled whether to use *dal* or *ra* in writing a given word in which the *r* sound is heard. The rule is to use *dal* provided the *d* sound is preserved in any form of the word at any time. Thus, *dal* should also be used as the final consonant of the stem of *bayad*, *pay*, because it is so pronounced when final, altho in the derivative forms in which the *dal* comes between two vowels it is almost invariably pronounced *ra*. For example: *bayadan*, *paid*; *bayadun*, *will be paid*; *bayadi*, *pay!* (imp.); should always be written in the Sulu-Arabic script with *dal* and in the transliteration with *d*, altho usually pronounced *bayaran*, *bayarun*, and *bayari*. *Dal* should also be written in *baduñg*, name of the Sulu knife, because it is sometimes so pronounced, or at least was sometimes so pronounced when the written form of the word became fixed, tho at present the almost universal pronunciation is *baruñg*. This procedure makes the *r* sound of *dal* a variant of pronunciation, not of writing, and that is as it should be.

No. 12. ذ *dhal* (*dh*).

§ 38. *Power*.—The Arabic *dhal* is the English sonant *th* in

“that”. It is foreign to the Sulus who pronounce it variously as *j* in “jest”, *n* in “nut”, or *s* in “so”.

Examples: Arabic *Dhū l-Karnain*, *He of the Two Horns* (Alexander the Great); *Dhū l-hijjah*, the twelfth month of the Muhammadan year; *idhin*, *permission*; usually pronounced and sometimes written *Julkarnain*, *Nulhajji*, and *ijin*, or (rarely) *isin*.

No. 13. ر *ra* (*r*).

§ 39. *Power*.—The Arabic *ra* is the English *r* in “roll”, strongly pronounced. The Sulu *ra* is less distinctly articulated and frequently interchanges with *dal* (§ 37), or *lam*.

Example: *ra’ayat*, or *la’ayat*, (*common*) *people*.

No. 14. ز *zai* (*z*).

§ 40. *Power*.—The Arabic *zai* is pronounced like *z* in “zone”. This sound does not exist in Sulu and *zai* is pronounced by the Sulus as *j* in “jest”, or *s* in “so”.

Examples: Arabic *hamzah*, explained above (§§ 19-24); *Zubaidah*, a girl’s name; usually pronounced *amja’*, and *Jubaida* (*Jubaira*), or *Subaida* (*Subaira*).

Note: This letter should in strictness be called *za*. It is called *zai* the better to distinguish it from *za* (No. 20).

No. 15. س *sin* (*s*).

§ 41. *Power*.—In both Arabic and Sulu, *sin* is invariably pronounced like *s* in “so”—it never has the sound of *s* in “is”.

No. 16. ش *shin* (*sh*).

§ 42. *Power*.—In Arabic, *shin* is pronounced as *sh* in “she”. This sound does not ordinarily exist in Sulu and the Sulus pro-

nounce it as *s* in “so”. Sometimes, indeed, they use *shin* interchangeably with *sin* to represent the sound of *s* in “so”. But sometimes also this sound, when occurring in Arabic words, is correctly pronounced.

Examples: Arabic *Shawwāl*, tenth month of the Muhammadan year; *Shaikh*, a title; are usually pronounced and written *Sawal*, and *Sik*, in Sulu.

No. 17. *ص sad (s)*.

§ 43. *Power*.—The Arabic sound of *sad* is that of a surd, lingual, fricative consonant. It is sometimes described as “broad *s*”, and has no counterpart in English or Sulu. To pronounce *sad*, the tongue is drawn somewhat farther back than in pronouncing the ordinary *s*, the opening between the tip of the tongue and the hard palate being thereby broadened laterally, and at the same time the tract of the tongue in close proximity to the hard palate is lengthened from front to rear. The utterance is forceful while at its close, the rear portion of the tongue is approximated to the soft palate, and the characteristic resonance chamber is thereby produced which effects somewhat the sound of the following vowel. The Sulus give *sad* the sound of *s* in “so”.

Example: Arabic *waslah*, an orthographical sign, is pronounced *wasla* by the Sulus.

No. 18. *ض dad (d)*.

§ 44. *Power*.—This consonantal sound is one of the most elusive in Arabic. It is said to be peculiar to that language and the Arabs sometimes refer to themselves as the “*dad*-pronouncing people”. It is a sonant, lingual, fricative consonant, sometimes

called “broad *d*”, and has no counterpart in English or Sulu. To pronounce it, the tongue lies close to the gum of the upper incisors, while the air finds an exit on both sides of the back of the tongue against the forward molar teeth, between which and the tongue the friction takes place. The fact that this escape of air occurs in about the same place as in pronouncing *l*, has lead the Malays and Sulus to confuse *dad* and *lam*. At the conclusion of pronunciation, the tongue is lowered and thickened producing a characteristic resonance chamber. Difficulty of pronunciation has caused *dad* to become greatly slighted and corrupted in some modern Arabic dialects. The Sulus give this letter the sound of *d* in “*did*”, *b* in “*bed*”, *bw* in “*subway*”, or *l* in “*lad*”.

Examples: Arabic *dammah*, name of the *u* vowel, is pronounced *damma*; *dad*, name of this letter, is, in repeating the alphabet, frequently pronounced *bad*, or *bwad*; *Ramadān*, the ninth month of the Muhammadan year, is usually pronounced by the Sulus, and indeed written, *Lamalan*.

No. 19. *ṭ* *ta* (*t*).

§. 45. *Power*.—This is, in Arabic, a surd, lingual, explosive consonant sometimes called “broad *t*”, and has no counterpart in English or Sulu, altho it is said to resemble English *t* more than does Arabic *ta*. To pronounce *ta*, the tongue is moved farther backward than for ordinary *t*, the tip is thickened, the point of contact with the hard palate is both broadened and lengthened from front to rear, and the pronunciation is forceful. When the utterance of the consonant is complete the tongue is thickened behind, giving the characteristic resonance chamber. The Sulus pronounce *ta* as common *t* in “*tell*”.

Examples: Arabic *Tāhir*, a proper name; *Sultān*, a title; are pronounced *Tāhir* and *Sultān* by the Sulus.

No. 20. **ظ** *za* (z)

§ 46. *Power*.—In Arabic, *za* is a sonant, lingual, fricative consonant sometimes called “broad z”. It has no counterpart in English or Sulu. The point of contact of the tip of the tongue with the hard palate is farther back than in pronouncing *zai*, and the tip of the tongue itself is thickened, while the tract of the tongue approximated to the hard palate is broader and longer than in pronouncing *zai*. When the pronunciation is terminated, the back of the tongue is thickened as in the other emphatic consonants (§ 33). The Sulus pronounce *za* as *l* in “lad”, or *s* in “so”.

Examples: Arabic *zahr*, noon; *hāfiz*, guardian; are usually pronounced and written *luhul* and *hāfis* by the Sulus.

No. 21. **ع** ‘*ain* (‘).

§ 47. *Power*.—The Arabic ‘*ain* is the Hebrew *ain*, but has no counterpart in English or Sulu. In Arabic, it is a sonant, faucal, fricative consonant formed by a compression of the larynx at the same time that the tongue is crowded back as far as possible and the fauces constricted. It is the throat sound having the deepest possible articulation and is sometimes considered to be the sonant equivalent of the surd *ha*. The back of the tongue and the fauces partially obstruct the passage of the breath. ‘*Ain* is sometimes coupled with initial *hamzah*, the two being pronounced together. Indeed, some investigators assert that ‘*ain* is an “exaggerated *hamzah*”. This is not strictly true, however, since tho ‘*ain* and *hamzah* may sound similarly, they are in reality of distinct origin, the *hamzah* being produced by the explosive burst-

ing of the breath thru the closed vocal chords, and the 'ain by the partial obstruction of the breath by the compressed larynx, the fauces, and the back part of the tongue. 'Ain is easily pronounced without *hamzah*, tho it is pronounced by the Sulus as *hamzah* only.

Examples: Arabic 'Arab, Arab; Jum'ah, Friday; are pronounced Arab and Juma'at by the Sulus.

No. 22. غ *ghain* (*gh*); ga (*g*).

§ 48. *Transliteration*.— *Ghain* is transliterated *gh* when used in Arabic words, but by *g* in Sulu words. When the Arabic alphabet was applied to the writing of Sulu, no letter was found to represent the sound of *g* in "go", as this sound does not exist in classical Arabic. On the other hand, the sound of the *ghain* does not exist in Sulu, and therefore, very naturally, the character *ghain* was called *ga*, and adopted to represent the closely related *g* sound in Sulu. Some Sulus call this letter *again*.

§ 49. *Power*.—The Arabic consonant, *ghain* is a sonant, velar, fricative consonant having no counterpart in English or Sulu. It is produced by forcing the tongue far back against the soft palate and the uvula, the latter being slightly trilled as the breath is forced out thru the vibrating vocal chords. The result is a sound somewhat similar to that produced by gargling the throat. *Ghain* is another of the "emphatic" consonants. The Sulus cannot give *ghain* its proper sound, and therefore pronounce it as *g* in "go" in Arabic words, while in Sulu words it is, of course, regularly used to express the latter sound.

Example: Arabic *ghulam*, boy, used by the Sulus as a proper name and pronounced by them *Gulam*.



No. 23. غ *ṅga* (*ṅg*).

§ 50. *Transliteration*.—The digraph *ṅg* has been selected to transliterate this sound because simple *ng* is so frequently given another sound, namely, that of *ṅgg*, as in “finger”, or “prolongation” in which the nasal *ṅg* is followed by a hard *g* sound. The *ḡ* used by some scholars is excellent as being a simple character, tho available in few fonts of type. On the other hand, *ṅg* is commonly confounded with *n*, and *ṅg*, being a modification of the *n*, is the preferable transliteration according to the principles set forth elsewhere herein (§§ 8, 9, and 54).

§ 51. *Power*.—The character *ṅga* has the sound of *ng* in “sing”. It occurs in Sulu at the beginning of words and this, like final *h*, is at first difficult for English-speaking people. The *ṅga* is Malay and Sulu, not Arabic.

Examples: *ṅgān*, name; *buṅga*, fruit; *tabaṅg*, aid.

No. 24. ف *fa* (*f*); *pa* (*p*).

§ 52. *Transliteration*.—In Arabic words this consonant is transliterated by *f* and in Sulu words by *p*. As in the case of *ghain*, when the Arabic alphabet was adopted the Sulus found therein no character to represent their *p* sound, and on the other hand, having in Sulu no *f* sound, they naturally employed the Arabic character *fa* to represent the closely related *p* sound.

§ 53. *Power*.—The Arabic sound of this consonant is that of *f* in “fan”. The Sulus pronounce *fa* as *p* in “pay”, in Sulu words and ordinarily so in Arabic words as well. But the *f* sound is comparatively easy to pronounce, and it is heard correctly uttered with increasing frequency in Arabic and English words

adopted into Sulu. The Malays employ another character, ف , for the *p* sound, and so are not forced to adopt the confusing expedient of employing ف for both *f* and *p*. It is to be regretted that ف has not been adopted into Sulu.

Example: Arabic *fasal*, *section*, is pronounced *pasal* by the Sulus, tho, of course, the initial consonant is the same character in both cases.

No. 25. ق *kaf* (*k*).

§ 54. *Transliteration*.—Some scholars transliterate this consonant by *q*, a Roman letter not otherwise used in transliterating the Arabic script. This obviates the necessity of forming a new Roman character, *k*, but such advantage is more than offset by the difficulty in the use of Arabic or Sulu dictionaries written in Roman letters, when *q* is employed to represent the *kaf* sound. *Kaf* is pronounced by most Sulus, as well as by most English-speaking people, precisely as *kaf*, and the two letters are confused and interchanged in writing. When, therefore, the student hears a *k* sound, he is uncertain whether *kaf* or *kaf* is intended and is in doubt whether to look under *k* or *q*. This uncertainty in the use of the dictionary written with Roman characters is avoided by adopting *k* for *kaf*, and arranging words containing *k* and *k* as tho these two characters were one and the same letter of the alphabet. All else being equal, *k* is, of course, given precedence over *k* (see index for exemplification).

This same argument is a powerful one in favor of using the Roman *d* and modifications thereof for the transliteration of the

*d* sounds of the Sulu-Arabic alphabet, *dal*, *dhal*, and *dad*; *k* for *kaf*, *ḳaf* and *kha*; *s* for *sin*, *shin* and *ṣad*; *h* for *ha* and *ḥa*; *z* for *zai* and *za*; and so forth (see §§ 8 and 9).

§ 55. *Power*.—This consonant has a thick, clicking *k* sound not found in English or Sulu. To produce it, the tongue is drawn far back and the primary interruption takes place between the back of the tongue and the soft palate, while for *kaf* (English *k*) the interruption takes place between the tongue and the hard palate farther forward. The drawing back of the tongue in pronouncing the *ḳaf* also effects the resonance chamber of the following vowel. The Sulus cannot pronounce this consonant and invariably give it the same power as that of *kaf*. The Malays confuse final *ḳaf* with *hamzah*.

Example: Arabic *Kur'an*, *Koran*, is pronounced *Kur'an* by the Sulus.

No. 27.  *lam* (*l*).

§ 56. Before certain consonants, the *lam* of the Arabic definite article is not pronounced and is not transliterated (see § 97, note 3).

No. 30.  *ha* (*h*).

§ 57. *Power*.—*Ha* in Arabic is frequently final and in this position it is difficult for an English-speaking person to pronounce. A little conscious effort, however, will enable the student to pronounce *h* at the end, as well as at the beginning, of a word. In rapid pronunciation, final *ha* is usually slighted, or omitted entirely by the Sulus, and rarely seems to be final in pure Sulu words, tho *h* sometimes appears at the end of a stem when certain suffixes are added.

Examples: *buhat*, lift; *hugas*, wash; *dā*, bring; *dāha*, bring (imperative); *dāhun*, is brought.

Note: In Arabic, *ha* final in an outline, when surmounted by two dots ( **هـ** ) is used as a grammatical termination,

and is then pronounced like *ta*, **ت**. But it is wrong to

use this form in Suluized, or pure Sulu words, which should use **ت**, only, for the *t* sound. Such dotted form is, never-

theless, often incorrectly preserved in Sulu as the final letter of adopted Arabic words, and in such cases is usually pronounced like **ت**, and transliterated *t*. The Arabic word

*surah*, chapter, in Sulu pronounced *surat* and meaning *write*, is an example of a word often preserving **هـ** in Sulu. When,

however, words of this ending are transliterated directly into English from the Arabic, the rule followed in this work is to transliterate with *h*, thus indicating the Arabic pronunciation (and in strictness, the spelling, also) of the word when in pause (Wr. Ar. Gram. ii, § 226 and Rem. *a.*). The Arabic names of the vowel signs, *dammah*, *fathah* and *kasrah*, are examples of the latter rule.

No. 31. **و** *wau* (*w*; *u*; macron of *u*; nothing).

§ 58. *Transliteration*.—*Wau* is transliterated *w* when given its proper sound, that is, except when used to form a diphthong after *hata'as* (*fathah*) as *au*; to prolong the sound of *dapan* (*dammah*); or as a prop for the *hamzah*. When used to form a diphthong after *hata'as* (*fathah*), it is transliterated *u*. When used to prolong the sound of *dapan* (*dammah*), it is transliterated

ed by the macron of  $\bar{u}$ . When used as a prop for the *hamzah*, it is not transliterated. The rules for writing the *hamzah* (§§ 69-72) will enable the student to determine in what cases *wau* should be used as a prop for the *hamzah*.

§ 59. *Power*.—*Wau*, *alif*, and *ya*, have two distinct secondary uses, one to prolong a vowel sound, and the other to serve as a prop for the *hamzah*. *Wau* and *ya* have, in addition, their proper sounds which *alif* has lost (§ 26) and are, furthermore, used to express the second vowel in the only two pure diphthongs of the Sulu and Arabic languages, *au* and *ai*. The proper consonantal sound of *wau* is that of *w* in “we”, and is heard when it is followed by a vowel. The diphthong formed by *hata’as* (*fathah*) and following *wau*, is pronounced as *ow* in “how”. When following the vowel *dapan* (*dammah*), it has no other effect than that of prolonging the short sound of this vowel—usually that of *u* in “full”—to that of *u* in “rule”. Owing to this loss of identity when used as a letter of prolongation, *wau*, like *alif* and *ya*, is called a “weak” letter. When used as prop for the *hamzah*, *wau* has no sound whatever. The power of *wau* is the same in Sulu as in Arabic.

Examples: *walū*, *eight*; *duwa*, *two*; *ikau*, *you*; *ta’u*, *person*.


No. 32.  $\text{ى (ي)}$  *ya* (*y*; *i*; macron of  $\bar{i}$ ; nothing.)

§ 60. *Transliteration*.—*Ya* is transliterated *y* when it has its proper sound, that is, except when used to form a diphthong after *hata’as* (*fathah*) as *ai*; to prolong the sound of the vowel *hababa’* (*kasrah*); or as a prop for the *hamzah*. When used to form a diphthong after *hata’as* (*fathah*), it is transliterated *i*.

When used to prolong the sound of *hababa'* (*kasrah*), its transliteration appears only as the macron of *ī*. When used as a prop for *hamzah*, it is not transliterated. The rules for writing *hamzah* (§§ 69-72) will determine whether *alif*, *wau*, or *ya* should be used as the prop in each particular case.

§ 61. *Power*.—The proper consonantal sound of *ya* is that of *y* in “yet”, and is heard when *ya* is followed by a vowel. The diphthong formed by *hata'as* (*fathah*) and a following *ya*, is pronounced as *ai* in “aisle”. When used to prolong the vowel *hababa'* (*kasrah*), it merely lengthens the short sound of this vowel from that of *i* in “it” (usually) to that of *i* in “machine”. This loss of identity when used as a letter of prolongation, causes *ya*, like *alif* and *wau*, to be classed as a “weak” letter. When used as a prop for the *hamzah*, it has no sound whatsoever. The power of *ya* is the same in Sulu as in Arabic.

Examples: *yan*, *that*; *layag*, *sail*; *biskai*, *hurry*; *gi'tuñg*, *middle*; *pi*, *choose*.

No. 33.  *lamalif* (*l*; *la*).

§ 62. *Transliteration*.—When the *alif* is of prolongation then the transliteration for this consonantal digraph is *lā*. When the *alif* is used as a prop for the *hamzah*, the transliteration is *l*.

§ 63. *Power*.—*Lamalif* is really not a separate character but a combination of *lam* and *alif* written together, and requires little explanation. *Alif* may in this combination, as elsewhere, be an *alif* of prolongation, or a prop for *hamzah*, both these uses having already been explained (§§ 26, 27).

Examples, *alif* of prolongation: *lāgi'*, *rather*; *pād*, *palm*.

Hamzated *alif*: *la'añg*, *low tide*; *hula'*, *village*.

## CHAPTER IV

### Writing of Hamzah.

§ 64. The learner must know the rules governing the writing of *hamzah* before he can understand the writing of the vowels and certain consonants. The writing of the *hamzah* should, therefore, be carefully studied in conjunction with the writing of the vowels. The vowel signs *dapan* (*dammah*) and *hata'as* (*fathah*), are written above, and *hababa'* (*kasrah*) below, the consonant after which they are pronounced. In the following table, the dash to which the signs are written represents any consonant (except *hamzah*); but when it bears the *hamzah*, it represents *alif*, *wau*, or *ya*, only. Which one of these three to select, is explained in the rules for writing the *hamzah* (§§ 69-72). *Alif* is used in place of the dash in positions which require *alif* invariably. Altho, in Sulu, initial *hamzah* is not written, in vowelized Arabic it is regularly written between the vowel and the *alif*. The table shows the Sulu practice. For the purposes of comparison, the writing of the vowels after consonants other than *hamzah* is included in the table, but it must be borne in mind that this table does not contain a complete exposition of the writing of *hamzah*. For writing the latter without prop and other peculiarities, see the rules for writing the *hamzah* above referred to. For rare variations in power of vowels in Sulu, see explanation in text, §§ 78, 81, 84, and for diphthongs, see §§ 132-143.

TABLE II.  
*Writing and Transliteration of Vowels Following Hamzah and Other Consonants, and  
 Power of Vowels in Sulu and Arabic.*

No.	Name of vowel	Quality of vowel	After initial <i>hamzah</i>		After medial <i>hamzah</i>		After other consonants		Usual power of vowel in Sulu and original power in Arabic
			Writing	Transliteration	Writing	Transliteration	Writing	Transliteration	
1.	<i>dapan</i>	short	اَ	initial <i>a</i>	اَ	' <i>a</i>	اَ	' <i>a</i>	<i>a</i> in "full"
		long	اُ	initial <i>ā</i>	اُ	' <i>ā</i>	اُ	' <i>ā</i>	<i>u</i> in "rule"
2.	<i>hata'as</i>	short	اِ	initial <i>a</i>	اِ	' <i>a</i>	اِ	' <i>a</i>	<i>a</i> in "sofa"
		long	اِي	initial <i>ā</i>	اِي	' <i>ā</i>	اِي	' <i>ā</i>	<i>a</i> in "father"
3.	<i>hubaba'</i>	short	اِ	initial <i>i</i>	اِ	' <i>i</i>	اِ	' <i>i</i>	<i>i</i> in "it"
		long	اِي	initial <i>ī</i>	اِي	' <i>ī</i>	اِي	' <i>ī</i>	<i>i</i> in "machine"



◌ hamzah ( ' ; nothing ).

§ 65. The form of *hamzah* ( ء ) is that of 'ain ع without the final stroke. *Hamzah* never alters its form and is usually written above one of the weak consonants, ا alif, و wau, or ي ya, which serves as its prop.

Examples: فَوْ pu', island; نَأْ na', expletive; دِيْ di', not.

Various exceptions to the above rule regarding the position of *hamzah* will be explained below.

§ 66. The vowel which follows *hamzah* is written with it to the same prop, but to the *hamzah* only, when the latter stands alone without prop.

Examples: بِيْ baba'i, woman; تَوْ ta'u, person; فَا pa'a, leg; سَاءَنْ sā'an, fined.

§ 67. If no vowel follows *hamzah*, it must always in Sulu be followed by *patai* ( ◌ ) to denote the absence of a vowel sound as in examples given in § 65. *Hamzah* and preceding vowel cannot be written to the same consonant, *hamzah* in such cases requiring its separate prop except, of course, in those special cases when written without prop (§ 72, n.).

Examples: دَتَوْ Datu', a title; بَتَأْ bata', child; فُنِيْ puti', white.

§ 68. As explained above, the three weak consonants, *\ alif*,

*و wau*, and *ي ya*, and these only, can serve as props for *hamzah*. These three consonants are closely related in power and use, to the vowels *hata'as*, *dapan*, and *hababa'*, respectively, and when a weak letter is employed because of its relationship to the vowel, the weak letter is said to "conform" to the vowel. Indeed, as will be explained later, the forms of the vowel signs seem to be derived from the related consonants (§§ 79, 82, 85).

In Sulu when *ي ya* is used as prop for the *hamzah*, it is always written without the two subscript dots; but in other cases the two dots are almost invariably added. In Arabic, however, the use of the two dots with final *ya* is optional in all cases, whatever the function of *ya*, tho except when final, the two dots are usually employed (Wr. Ar. Gram. p. 4, foot-note). *\ alif* and *و wau* do not change form because of being used as props for *hamzah*. The principal difficulty in writing *hamzah* is that of determining which of the three props, if any, to use in any particular case. The following rules are designed to make this point clear as regards Sulu practice. Some peculiarities of Arabic are also noted but for full explanations, see an Arabic grammar.

#### *Rules for Writing Hamzah.*

§ 69. RULE I. When *hamzah* is initial, it is omitted in Sulu, the accompanying vowel being written directly to *alif*. In voweled Arabic, however, the *hamzah* is always written between the accompanying vowel and the *alif*.

Examples: Arabic **أَسْوَدُ** *aswadu*, *black* (nom. case);

**أُخْتٌ** *ukhtun*, *a sister* (nom. case); **إِنْ** *in, if*.

Sulu **أَمُ** *amu*, *same*; **أُكَبْ** *ukab*, *to open*;

**إِبِنْ** *iban*, *with*.

Note 1. The *hamzah* may also be omitted in Sulu when medial if, when expressed, it would be written to *alif* as prop and followed by *hata'as*.

Examples: **بَاكْ** or **بَاكْ** *ba'ak*, *seek*; **مَافْ** or **مَافْ** *ma'ap*, *pardon*.

But in the text of this work, *hamzah* will regularly be written in such optional cases.

Note 2. When, in vowelized Arabic, initial *hamzah* is followed by *fathah* or *dammah*, both *hamzah* and vowel sign are written above the *alif*. When initial *hamzah* is followed by *kasrah*, both are written below *alif*. In all these cases the *hamzah* is written between the vowel sign and the *alif*. For examples, see above.

Note 3. In vowelized Arabic, the initial *hamzah*, as stated, is always written except when elidable under certain conditions. To indicate that such *hamzah* is subject to elision, it is not written, the vowel being written directly to *alif*.


Examples: **أَمْدُدْ** *amduḍ*, *prolong!* (imp.); **أَلْ** *al*, *the*;

**إِسْمٌ** *ismun*, *name* (nom. case); the first vowel of these words being sometimes elided as in the Arabic sentence **قَالَ أَمْدُدْ** *kāla maḍud*, *he said, prolong*.










Note 4. Neither is the *hamzah* usually written in either

Arabic or Sulu, when *maddah* is employed to express *hamzah* followed by long *fathah* (§ 75), *hamzah* being then implied in the *maddah* (§ 102).



Examples: Arabic  *Ādama*, *Adam*, (nom. case);


Sulu  *āgī*, *act, say*.



§ 70. RULE II. When *hamzah* occurs between two vowels, its prop must conform to the following vowel except when the latter is *hata'as*. When the following vowel is *hata'as*, the prop must conform to the preceding vowel. The following examples show all possible arrangements of short vowels which may be separated by *hamzah*:

 *pu'un*, *stem*;  *da'ug*, *conquer*;  *li'ug*, *neck*;  
 *pu'as*, *sated*;  *ma'as*, *old*;  *padi'an*, *market*;  
 *lu'it*, *pry*;  *pa'it*, *bitterness*;  *di'in*, *where?*

Note 1. Long vowels do not frequently occur in Sulu in connection with *hamzah*. When the first vowel is short and the second long, the *hamzah* is usually written to conform to Rule II except when it is implied in the *maddah* (§ 102).

Examples:  *hu'un*, *yes*;  *ka'ig*, *departure*:

 *ka'āgī*, *act, saying*.

When, however, the first vowel is long (including diphthongs) and the second is short, the *hamzah* is usually written without prop to the left of the  or  of prolongation

(or **و** used as final element of diphthong, which continues to bear *pātai*). But if such letter of prolongation or final element of diphthong be **ي**, the *hamzah* is usually in Sulu written according to Rule II.

Examples: **كَاء** *kā'i*, get! (imp); **تَوْن** *tuu'an*, kept

(in a place); but **فِيُون** *pī'un*, chosen (cf. Wr. Ar. Gram. § 17, b.)

Note 2. As will be observed, there seems to be repugnance to writing *alif* as prop of *hamzah* in the middle of a word, *alif* being so used only when the *hamzah* is both preceded and followed by *hata'as*.

Note 3. When the prefixed Sulu prepositions **فَ** *pa-*, to; **هَ** *ha-*, in, at, on; and the particle **هَ** *hi-*, prefixed to names of persons, are joined to words having initial *hamzah*, the spelling is not altered, the *alif* being left as the prop of the originally initial *hamzah* or *maḍdah*.

Examples: **فَاسْتَنَا** *pa'astana'*, to the palace; **هَاهَد** *hi'Ahad*, on Sunday; **هَاحَمَد** *hi'Ahmad*, Ahmad (proper name);

**فَاسْكُول** *pa'iskul*, to school; **هَادَم** *hi'Adam*, Adam.

Note 4. Other prefixes of the language, however, verbal, nominal and adjectival, are not written as set forth in n. 3, but their final consonants should coalesce with the consonantal outline of the word to which they are prefixed.

The initial *hamzah* of such word, if preserved, then becomes medial and conforms to the ordinary rules for writing medial *hamzah*. The only difficulty which arises in applying these prefixes, is in determining when the *hamzah* should be preserved and when dropped, in joining the prefix to stems having initial *hamzah*—stems which in the Roman script begin with vowels. The rule is, all prefixes ending in

— *a*, — *ā*, — *i*, or — *g*, preserve the following initial *hamzah*. After all other prefixes, the *hamzah* is dropped.

The prefix — *hi-* (verbal) is entirely distinct in use from

the prefix — *hi-* used with proper names, which latter also preserves initial *hamzah* which is written as explained in

n. 2. — *i-* is really an infix inserted in a word immediately

ly before the first vowel, thus; — *butaṅg*, place; — *bi-*

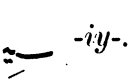
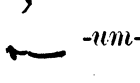
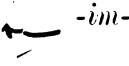
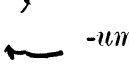
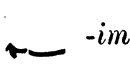

























*yutaṅg*, having been placed: — *utud*, cut; — *iyutud*,

having been cut. In the Sulu-Arabic script its character as an infix is always apparent, since it is always preceded in a word, either by *hamzah* or other consonant of the stem. But with stems having initial *hamzah* (vowel stems in Roman script), it appears in the Roman script to be a prefix and is therefore included in the subjoined list of prefixes. Being therefore inserted after an initial *hamzah*, the latter is al-

ways preserved, but — *ya* is developed before a following

— *u*, or — *a*, while the — *i-* is absorbed in a follow-

ing — *i* to form — *ī*; or this infix may, in the Sulu-

Arabic script, be considered to be  -iy-  -um- and  -im- are also infixes inserted immediately before the first vowel, and these also, in *hamzah* stems, appear in Roman script to be prefixes.  -um- and  -im- produce no further changes whatsoever in the stem. Prefixes ending  *nga*, when coming before initial *hamzah*, simply cause the latter to be dropped without change. When  *nga* comes before  *k-* or  *g-* stems, the  *k-* or  *g-* is dropped. The prefix  may be verbal or may indicate an adjective and, as stated, preserves the *hamzah*; the prefixes  *nam-*,  *nam-*, and  *pam-*, are applied only to stems having initial  *p-*, or  *b-*, which letters are then dropped; the prefixes  *man-*,  *nan-*, and  *pan-*, are applied only to stems beginning with  *d-*,  *s-*, and  *t-*, in which cases  *s-*, and  *t-* are regularly dropped, and  *d-* frequently so;  *min-* is an old form preserved in only a few stems;  *tā-*,  *tag-*, and  *taga-*, are used only with nouns and words used as nouns.

Note 5. Below is given a list of the principal simple Sulu prefixes (excepting the three explained in n. 3), with illustrations showing how they should be combined with stems of various kinds. Stems having initial *hamzah* are given whenever such stems are used with the prefix in question. It is not feasible to give translations of the prefixes, or the combinations of prefix and stem, since this would involve the intricacies of grammar and would extend beyond the purview of this work. Besides the simple prefixes here given, a multitude of others may be formed by compounding these, thus:  $\text{ma-}$  and  $\text{ka-}$ , compound to form  $\text{ma-ka-}$ , and

the latter compounds with  $\text{pag-}$  to form  $\text{ma-ka-pag-}$ ;

$\text{hi-}$  (verbal) compounds with  $\text{pa-}$ ,  $\text{ka-}$ , and  $\text{pag-}$ , to form  $\text{hi-pa-}$ ,  $\text{hi-ka-}$ , and  $\text{hi-pag-}$ ;

$\text{-i-}$  is inserted in  $\text{ka-}$ ,  $\text{ma-}$ ,  $\text{man-}$ ,  $\text{pa-}$ ,  $\text{pag-}$ ,  $\text{pam-}$ , etc., to form  $\text{ki-}$ ,  $\text{mi-}$ ,  $\text{miya-}$ ,  $\text{miyan-}$ ,  $\text{piya-}$ ,  $\text{piyag-}$ ,  $\text{piyam-}$ , etc. But com-

pounded prefixes need not be included in the present list since, as long as their final letter is unaltered, the manner of joining to the following word is likewise unaltered. As to the compound prefixes themselves, since none begins or ends with *hamzah*, the problem of medial *hamzah* within such compounds, does not present itself.

Note 6. It should be noted that the forms given below are written as they are properly pronounced. But here, as elsewhere, *hamzah* (medial, or final) may be slurred in rapid



pronunciation (§ 19). Also, the prefixes may even be found written as independent words, but this is incorrect since they are true inseparable parts of the word, both in meaning and in pronunciation. Apart from another stem, they have no significance.

Prefix	Stem	Meaning	Combined form
ه hi- (verbal)	أَتَدُ	utud, cut	هَوْتَدُ hi'utud
	أَغَدُ	agad, follow	هَبَغَدُ hi'agad
	أِنُمُ	inum, drink	هِنُمُ hi'inum
-i- (infix)	أَتَدُ	utud, cut	أَيْتَدُ iyutud
	أَغَدُ	agad, follow	أَيْغَدُ iyagad
	أَتُنْغُ	ituñg, count	أَيْتُنْغُ ītuñg
هـ hinañg, do	هِنْغُ	hinañg, do	هَيْنْغُ hīnañg
-im- (infix)	أَتَدُ	utud, cut	أِمْتَدُ imitud
	أَتَدُ	atud, see	أِمْتَدُ imatud
	أَتُنْغُ	ituñg, count	أِمْتُنْغُ imituñg
ك ka-	أَتَدُ	utud, cut	كَوْتَدُ ka'utud
	أَغَدُ	agad, follow	كَأَغَدُ ka'agad

Prefix	Stem	Meaning	Combined form
	اِتْعِ	ituñg, count	كَيْتْعِ ka'ituñg
m-	اَلْنِ	ulan, rain	مِلْنِ mulan
	اَغْدِ	agad, follow	مَغْدِ magad
	اِنْمِ	inum, drink	مِنْمِ minum
ma-	اُبْسِ	abus, finish	مَوْبُسِ ma'abus
	اَبْتُ	abut, arrive	مَابْتُ ma'abut
	اِتْعِ	ituñg, count	مَائْتْعِ ma'ituñg
mag-	اَتْدِ	atud, cut	مَغَوْتْدِ mag'atud
	اَغْدِ	agad, follow	مَغَاغْدِ mag'agad
	اِنْمِ	inum, drink	مَغْنِمِ mag'inum
mam-	اِفْتَسِ	putus, wrap	مَمْتَسِ mamutus
	بَلَنْجَا	balanja', spend	مَمَلَنْجَا mamalanja'
	بِئْتُلِ	bintul, swell	مَمِبْتُلِ mamintul
man-	سُكَيِ	sukai, rent	مَنْكَي manukai

Prefix	Stem	Meaning	Combined form
	تَكَوْ takau,	rob	مَنْكَوْ manakau
	دَغَتْ dagat,	sea	مَنْغَتْ managat
	دِوْ dayau,	good	مَنْدِوْ mandayau
مَنْ māng-	أَجُوْ ujju',	mock	مَنْغُجُوْ māngujju'
	أَدْ adu,	complain	مَنْغَدْ māngadu
	أَجِيْ ijji',	mock	مَنْغِجِيْ māngijji'
	كُبْتُ kubut,	pinch	مَنْغُبْتُ māngubut
	كَتَلْ katul,	scratch	مَنْغَتَلْ māngatul
	كِتَاْ kita',	look	مَنْغِتَاْ māngita'
	غُلْ gulgul,	embrace	مَنْغُلْ māngulgul
مِنْ min-	أَوِيْ uwi',	go back	مِنْوِيْ minuwi'
	إِغْ ig,	go away	مِنْغْ minig
نَا na-	أَبْسْ ubus,	finish	نَاوَبْسْ na'ubus
	أَبْتُ abut,	reach	نَاوَبْتُ na'abut

Prefix	Stem	Meaning	Combined form
	اِغ <i>ig,</i>	go away	نَئِغ <i>na'ig</i>
نَ <i>nag-</i>	اُبُس <i>ubus,</i>	finish	نَغُوبُس <i>nag'ubus</i>
	اَعَد <i>agad,</i>	follow	نَغَاَعَد <i>nag'agad</i>
	اِنَم <i>inum,</i>	drink	نَغْنَم <i>nag'inum</i>
نَم <i>nam-</i>	فَتَس <i>putus,</i>	wrap	نَمْتَس <i>namutus</i>
	بَلَنْجَا <i>balanja',</i>	spend	نَمَلَنْجَا <i>namalanja'</i>
	بِنْتُل <i>bintul,</i>	swell	نَمِنْتُل <i>namintul</i>
نَن <i>nan-</i>	سُكَي <i>sukai,</i>	rent	نَنكَي <i>nanukai</i>
	تَكَو <i>takau,</i>	rob	نَنكَو <i>nanakau</i>
	دَغَت <i>dagat,</i>	sea	نَنغَت <i>nanagat</i>
	دَيَو <i>dayau,</i>	good	نَندَيَو <i>nandayau</i>
نَنڠ <i>nañg-</i>	اُجُو <i>ujju',</i>	mock	نَنڠُجُو <i>nañgujju'</i>
	اَد <i>adu,</i>	complain	نَنڠَد <i>nañgadu</i>
	اِجِي <i>ijji',</i>	mock	نَنڠِجِي <i>nañgijji'</i>

Prefix	Stem	Meaning	Combined form
	كُبْتُ <i>kubut,</i>	pinch	نَغَبْتُ <i>naṅgubut</i>
	كَتَلْتُ <i>katul,</i>	scratch	نَغَتَلْتُ <i>naṅgatul</i>
	كُنَّا <i>kita',</i>	look	نَغَمَّا <i>naṅgita'</i>
	غُلُّ <i>gulgul,</i>	embrace	نَغْلُغُلُ <i>naṅgulgul</i>
فَ pa-	أَتَدُ <i>utud,</i>	cut	فَوُتَدُ <i>pa'utud</i>
	أَعَدَ <i>agad,</i>	follow	فَأَعَدَ <i>pa'agad</i>
	إِثْنُ <i>ituṅg,</i>	count	فِثْنُ <i>pa'ituṅg</i>
فَ pag-	أَتَدُ <i>utud,</i>	cut	فَوُتَدُ <i>pag'utud</i>
	أَعَدَ <i>agad,</i>	follow	فَأَعَدَ <i>pag'agad</i>
	إِثْنُ <i>ituṅg,</i>	count	فِثْنُ <i>pag'ituṅg</i>
فَ pam-	فَتَسَ <i>putus,</i>	wrap	فَمَتَسَ <i>pamutus.</i>
	بَلَنْجَا <i>balanja',</i>	spend	فَمَلَنْجَا <i>pamalanja'</i>
	بِنْتِي <i>binti',</i>	wrestle	فَمِنْتِي <i>paminti'</i>
فَ pan-	سُكِي <i>sukai,</i>	rent	فَنُكِي <i>panukai</i>

Prefix	Stem	Meaning	Combined form
	تَكَو takau,	rob	فَنَكَو panakau
	دَغَت dagat,	sea	فَنَغَت panagat
	دَيَو dayau,	good	فَنَدَيَو pandayau
فَنَجَو pañg-	أَجَو ujju',	mock	فَنَجُجُو pañgujju'
	أَدُ adu,	complain	فَنَعَدُ pañgadu
	أَجِي ijji',	mock	فَنَعِجِي pañgijji',
	كُبَت kubut,	pinch	فَنَغُبَت pañgubut
	كُتُل kutul,	scratch	فَنَعُتُل pañgatul
	كِتَا kita',	look	فَنَعِتَا pañgita'
	غُلْ غُلْ gulgul,	embrace	فَنَعْلُغُلْ pañgulgul
تَا ta	أُنْدُ unud,	meat	تَاأُنْدُ tā'unud
	أَلُن alun,	ware	تَاأَلُن tā'alun
	إِفُن ipun,	tooth	تَاإِفُن tā'ipun
تَا tag-	أُنْ أَنْ unu-unu,	anything	تَاغُونْ tag'unu-unu

Prefix	Stem	Meaning	Combined form
	أَنَكْ anak,	child	تَغَانَكْ tag'anak
	إِيفُنْ ipun,	slave	تَغِيْفُنْ tag'ipun
تَغ taga-	أُنُدْ unud,	meat	تَغُونُدْ taga'unud
	أَلُنْ alun,	wave	تَغَالُنْ taga'alun
	إِفُنْ ipun,	tooth	تَغِيْفُنْ taga'ipun
م (infix) "m-	أُتُدْ utud,	cut	أُمُتُدْ umutud
	أَغَدْ agad,	follow	أُمَغَدْ umagad
	إِطُنْṅ, ituṅ,	count	أُمِطُنْṅ umituṅ

§ 71. RULE III. When *hamzah* occurs in Sulu between a vowel and a consonant, its prop must conform to the vowel.

Examples: مَغُونُدْ mag'utud, cut; مَغَانَدْ mag'anad, study; پَغِيْطُنْṅ pag'ituṅ, count; تَوَلِدْ tu'lid, straight; كَانُنْ ka'nunan, sixty; كَيْمَنْ kau'man, fifty.

§ 72. RULE IV. When *hamzah* is final, its prop must conform to the preceding vowel.

Examples: پُوْ pu', island; أَمَأْ ama', father; دِيْ di', not.

Note. When *hamzah* is final or followed by short vowel (or *tanwīn*) only, after *alif*, *wau*, or *ya*, used as letters of prolongation, or after *wau* or *ya* used as components of diphthongs (§ 132), it is written to the left of such letter of prolongation without prop.

Examples: Arabic جَاءَ *jū'a*, he came; رِدَاءٌ *ridā'un*,

*garment* (nom. case).

Sulu وَاْ *wā'*, not; تَوْ *tū'*, drip; فِيْ *pī'*, choose; تَوْ *tau'*, keep; دَيْ دَيْ *dai-dai'* (§ 110), shortly; كَاْ *kā'i*, get! (imp.).

§ 73. *Hamzah* in Sulu may occur as initial before any vowel, long or short; as final after any vowel, long or short; and as medial, between any two vowels, whether long or short. But it is not often found in Sulu between two long vowels, or even between a long vowel and a short vowel.

For further information as to the writing of *hamzah* in Arabic—which involves many exceptions and irregularities—the student must consult an Arabic grammar.

Note. In writing *hamzah* between vowels in Sulu when one or both are long, select the prop according to Rule II when the first is short; when the first is long or a diphthong, write the *hamzah* without prop to the left of the weak letter of the first vowel, except that when such weak letter

is يِ follow Rule II.



## CHAPTER V

### Transliteration, Power, and Writing, of Vowels and Orthographical Signs.

§ 74. There are three classes of auxiliary signs used in writing the Sulu-Arabic script—diacritical, vowel, and orthographical. By diacritical signs are understood the dots used, either singly, or in groups of two or three (· ¨ ˙ ÷ ˚), by which various consonants, otherwise the same, are distinguished from each other (§ 114 and Table V). The vowel and orthographical signs will be treated here, while the diacritical signs will be explained in CHAPTER VI. The vowel signs are the signs three in number,

ˆ ˘ ˙, by which the vowels of the script are indicated.

The consonants of a word are written first and the vowels added later. In Sulu and Malay, the vowel signs are known by the term *baris*, meaning “stroke”, or “point”. The orthographical

signs, ˆ ˘ ˙ ˚ ˛ ˜ ˝ ˞ ˠ, are nine in number.

They are written above the consonants (with the exception of the third and the last), and serve to determine more accurately the spelling and pronunciation of a word, or to abbreviate the written word in some particular.

Note. In some languages, strokes and other marks, as well as dots, are used as diacritical signs.


Example: Turkish , sounded as *g* (palatal) in “give”.

TABLE III.

*Vowel and Orthographical Signs, Their Transliterations, Names in Arabic, Malay and Sulu, and Powers in Arabic and Sulu.*

No.	Sign	Transliteration	Arabic name	Power in Arabic	Malay name	Sulu name	Power in Sulu
1.	’ —	u	<i>dammah</i>	<i>u</i> in “full”; <i>o</i> in “theory”; <i>eu</i> in French <i>jeune</i>	<i>dihadapan</i>	<i>dapan</i>	<i>u</i> in “full”; <i>o</i> in “theory”; obscure <i>u</i>
2.	’ —	a	<i>fathah</i>	<i>a</i> in “sofa”; <i>a</i> in “hat”; <i>e</i> in “net”; <i>e</i> in French <i>muet</i>	<i>di’atas</i>	<i>hata’as</i>	<i>a</i> in “sofa”; <i>a</i> in “final”
3.	’ —	i	<i>kasrah</i>	<i>i</i> in “it”; <i>i</i> in “bird”	<i>dibawa</i>	<i>hababa’</i>	<i>i</i> in “it”; <i>e</i> in “net”
4.	’ —	uu	<i>dammah tanwin</i>	<i>dammah</i> plus final <i>n</i>	<i>duwa baris dihadapan</i>	<i>duwa baris dapan</i>	same as Arabic; not used in Sulu words
5.	’ —	an	<i>fathah tanwin</i>	<i>fathah</i> plus final <i>n</i>	<i>duwa baris di’atas</i>	<i>duwa baris hata’as</i>	same as Arabic; not used in Sulu words

Table III, continued

No.	Sign	Transliteration	Arabic name	Power in Arabic	Malay name	Sulu name	Power in Sulu
6.	ـَ	<i>in</i>	<i>kasrah</i> <i>tanwin</i>	<i>kasrah</i> plus final <i>a</i>	<i>duwa baris</i> <i>ibacara</i>	<i>duwa baris</i> <i>hababa'</i>	same as Arabic; not used in Sulu words
7.	ـِ	nothing	<i>jazmah</i>	denotes absence of vowel	<i>mati</i>	<i>patai</i>	denotes absence of vowel
8.	ـُ	varies	<i>tashdid</i> ; <i>shiddah</i>	makes consonant double	Arabic name used	<i>sabtu'</i>	makes consonant double
9.	ـِـ	<i>a</i> ; <i>'a</i> ; nothing	<i>maddah</i>	<i>hamzah</i> plus long <i>fathah</i> ; marks letter of prolongation plus <i>hamzah</i>	Arabic name used	Arabic name used	<i>hamzah</i> plus long <i>hata'as</i>
10.	ـِـ	<i>a</i>	<i>fathah</i> (perpendicular)	long <i>fathah</i>	Arabic name used	Arabic name used	same as Arabic; not used in Sulu words
11.	ـِـ	space; <i>u</i> ; <i>a</i> ; <i>i</i>	<i>waslah</i>	denotes elision; initial <i>u</i> ; initial <i>a</i> ; initial <i>i</i>	Arabic name used	Arabic name used	same as Arabic; not used in Sulu words
12.	ـِـ	varies	not in Arabic	not in Arabic	<i>aṅka</i>	<i>aṅka</i>	repeats preceding word, syllable, or syllables

§ 75. The sound of a simple vowel sign unaccompanied by a letter of prolongation is termed “short”, while that of a vowel sign followed by a letter of prolongation is termed “long”. As a matter of fact, however, the names of the vowels in Sulu—and also in Arabic, as they are ordinarily written ending in *ah*—refer to the signs and not to the sounds. In these pages, nevertheless, the English usage is followed, and the terms “long *dapan*”, “short *dapan*”, etc., may refer either to the sign or to the sound.

§ 76. The letters of prolongation are the weak consonants *alif*, *wau*, and *ya*. *Hata’as* followed by *alif* bearing no vowel or orthographical sign whatsoever, is long. *Dapan* and *hababa’* followed by *wau* and *ya*, respectively, bearing the *patai* (◌◌̣), are long. As letter of prolongation and as consonant, *ya* in Sulu always receives two dots below.

Note. In Arabic, *wau* and *ya* also, when used as letters of prolongation, bear no *jazmah* (*patai*) (Wr. Ar. Gram., § 10). Further, in Arabic, letters that are assimilated to a following letter, which receives in consequence the *tashdīd* (§ 99), altho they are retained in writing, do not receive the *jazmah* (*patai*) (Wr. Ar. Gram., § 9, Rem. b.). For the use of the two dots with *ya* in Arabic, see § 130.

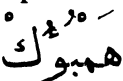
Tables II and III give a brief synopsis of the matters which are considered in the text in greater detail. In Table III, Malay names are given when such exist, since Malay terms are frequently used in Sulu. Vowels in the various non-English terms used, are pronounced as indicated in note at head of Table I, while the dash to which most of the signs are written, represents some consonant. For “long” vowels in Sulu, see Table II.


No. 1.  *dapan* (u).

§ 77. *Transliteration.*—*Dapan* (*dammah*) is transliterated by *u* except when lengthened by *wau*. In the latter case it is transliterated by *ū*.

§ 78. *Power.*—The Arabic name of this vowel, *dammah*, *constriction*, refers to the puckering up of the lips in pronouncing it. The Malay and Sulu names refer to the position of the vowel when written, both *dihadapan* and *dapan* meaning *in front*. At the present time, however, it is written above the consonant in the same relative position as *hata'as*.

*Dapan* (*dammah*), in Arabic originally (Wr. Ar. Gram., §§ 4, 5) and almost always in Sulu, is pronounced as *u* in “full”. This is its most universal and persistent sound in Sulu, tho it sometimes varies toward *o* in “theory”, or toward an obscure *u* sound formed by placing the lips and teeth almost as in pronouncing “but”, while the tongue is thickened at the same time that the central portion is approximated more closely to the hard palate. This sound approximates the German *umlaut o* (ö or oe) in *könig*, or the French *eu* in *jeune*, and may be represented in English by a dotted *u* (*ü*). For example,

 *hambu'uk*, one, is a word in which the sound of *o* in “theory” is frequently given to the second and third vowels (*hambo'ok*): but the sound of *u* in “full” for these two vowels is a universally understood pronunciation. In some

localities  *bukun*, not so, has for its second vowel the obscure *u* sound mentioned above (*bukun*), but it is more usual to pronounce both *u*'s as in “full”. When lengthened by

the addition of *wau*, *dapan* is usually pronounced as *u* in “rule”. Sometimes long *dapan* has the sound of *o* in “no”, or that of prolonged obscure *u*. It should be added, however, that there are very few words which retain the *o* sound, or obscure *u* sound, thruout the Sulu territory.

Examples of ordinary sound of *dapan*: بَهْكُ *buhuk*, hair;

بُكْتُنْ *buktun*, arm; بُودْ *būd*, mountain; سُوغْ *Sūg*, Sulu.

Note. As set forth in Table III, Arabic vowel signs have variant pronunciations which will not be dwelt upon here. For further information regarding such matters, the student must consult an Arabic grammar.

§ 79. *Writing*.—The form of *dapan* is that of a miniature

و *wau*. Originally in the Arabic script, the short vowels were not written and it was only in the case of vowels lengthened by *wau*, *alif*, or *ya*, that any sign of the vowels appeared in writing. When, therefore, it was desired to write the short vowels also, the Arabs quite logically used to represent them, miniature forms of the letters employed in the representation of the corresponding long vowels. Not wishing, moreover, to alter the consonantal outline to which they were accustomed, they also very logically wrote the new signs above or below, the old outline.

*Dapan* is written above the consonant after which it is pronounced.

Examples: دَهْلْ *duhul*, extremity; تَلْغْ *tuluṅg*, aid;

لُوكْ *lu'uk*, bay (of sea).

In Arabic, *dammah* (*dapan*) after initial *hamzah* is, together with *hamzah*, written to *alif* as its prop, but in these cases *hamzah* is regularly omitted in writing Sulu (§ 69, n. 2).

Examples: أُتْكُ *utuk*, brain; اُلْنُ *ulan*, rain.

Long *dapan* after *hamzah*, initial or medial, or after any other consonant, is expressed by adding a *wau* bearing *patai* which sign *wau* of prolongation always bears in Sulu, tho not in Arabic (Wr. Ar. Gram., § 10).

Examples: أُو *ū*, head; بُولْنُ *būlan*, month; تُو *tū*, three.

No. 2. — *hata'as* (*a*).

§ 80. Transliteration.—*Hata'as* (*fathah*) is transliterated by *a* except when lengthened by *alif*. In the latter case it is transliterated by *ā*.

Note. *Alif* added in writing the *fathah tanwīn* in Arabic does not lengthen the vowel (§ 91 and Wr. Ar. Gram., § 8, Rem. *a*).

Example: Arabic رَجُلًا *rajulan*, (not *rajulān*) man (acc.

case).

§ 81. Power.—The Arabic name of this vowel, *fathah*, opening, refers to the open position of the mouth while pronouncing it. The Malay and Sulu names, however, refer to the position of the vowel when written, both *dī'atas* and *hata'as* meaning *above*.

*Hata'as* (*fathah*) originally in Arabic, and almost universally in Sulu is pronounced as *a* in “sofa”. When lengthened by the addition of *alif* it has the sound of *a* in “father”. Unlike *dapan*

and *hababa'*, *hata'as* has no pronounced variant in Sulu. Sometimes, however, the vowel in the verbal prefixes *mag-*, *nag-*, and *pag-*, and in the possessive prefixes *tag-*, and *tuga-*, has an indefinite sound difficult to characterize. The two consonants run into each other without the formation of any distinctive vowel sound, which therefore resembles the "indeterminate" vowel of Malay. Indeed, the utterance of the vowel in question is probably due to Malay influence, the vowel *hata'as* (*di'atas*) in Malay being used—tho rarely written—to represent the indeterminate vowel of the language, which resembles *a* in "final", or *u* in "cut", or *e* in "novel", and which in Malay, is usually transliterated *ē*.

Examples: *همزة* *hamzah*, catch of the glottis; *ين* *yan*, that; *فغداغن* *pagdagan*, running; *نغداغن* *nagdagan*, ran; *مغداغن* *magdagan*, run. The first *hata'as* in the last three examples is often given the indeterminate sound.

§ 82. *Writing*.—The form of *hata'as* is that of a miniature *alif* written in a slanting position. It is written above the consonant after which it is pronounced, in the same relative position as *dapan*.

Examples: *أَنَكْ* *anak*, offspring; *ف* *pa*, yet; *لَوَغْ* *lawag*,



seek; تَاءَ نَكَ ta'anak, having offspring.

In Arabic, short *fathah* (*hata'as*) after initial *hamzah* is, together with the *hamzah*, written to the *alif* as a prop, but in these cases *hamzah* is regularly omitted in Sulu writing (§ 69, and notes).

Examples: تَوَّ atawa, or; يَوَّ ayan, do not.

Long *hata'as* after initial *hamzah* (including *hamzah* in the middle of a word after a consonant bearing *patai*), is not expressed as might be supposed by the addition of *alif*, but by the use of the *maddah* (§ 102), the *hamzah* in such cases not being written separately but implied in the *maddah*.

Examples: Arabic أَخِرْ *akhir*, final; قُرْآنْ *Kur'an*  
Koran.

Sulu فَعَاغِي *agī*, act, say; آَدْ *ād*, fence; فَعَاغِي *pag'agī*, acting, saying.

Long *hata'as* after any consonant except *hamzah* is expressed in the regular way by adding an *alif* which, unlike the *wau* and *ya* of prolongation in Sulu, does not bear the *patai*, being without mark of any kind. This true in Arabic as well (§ 76).

Examples: فَادْ *pād*, palm; إِسْلَامْ *Islām*, *Islam*; مَا mā,  
*low* (of cattle).

No. 3. — hababa' (i).

§ 83. Transliteration.—*Hababa'* (*kasrah*) is transliterated by *i* except when lengthened by *ya*. In the latter case, it is

transliterated by *i*.

§ 84. *Power*.—The Arabic name of this vowel, *kasrah*, *fracture*, probably refers to the interrupted vocal passage formed in pronouncing it in distinction from the open, free passage formed in the pronunciation of *dammah* and *fathah*. The Malay and Sulu names, however, refer to the position of the vowel when written. Both *dibawah* and *hababa'* mean *below*. *Hababa'* (*kasrah*) in Arabic originally, and almost always in Sulu, is pronounced as *i* in “it”. Sometimes, however, its sound in Sulu varies toward *e* in “net”. Rarely, the obscure *u* sound explained under *dapan* will be found represented by *hababa'* (§ 78).

Examples: *فتك* *patik*, (*slave*) *I*, is sometimes pronounced *patek* (*e* in “net”), but the former pronunciation is preferred; *هغد* *higad*, *edge*, is sometimes pronounced *hegad*; etc.

When lengthened by the addition of *ya*, *hababa'* is regularly pronounced as *i* in “machine”. Sometimes, nevertheless, the variant pronunciations are given to the lengthened vowel, which is then pronounced as *a* in “fare”; or very rarely, as long obscure *u*.

Examples of ordinary sound of *hababa'*: *هفغبي* *hipagbi*,  
to be sold; *فكل* *pikil*, *think*; *ايفن* *ipun*, *slave*.

§ 85. *Writing*.—The form of *hababa'* is that of the first stroke of *ya* (ي, ي). It is written directly below the consonant after which it is pronounced.

Examples: دِهْل *dihil*, give; بِلِك *bilik*, room; فَكَنْنْ *paka'in*, whither.

In Arabic, *kasrah* (*hababa'*) after initial *hamzah* is, together with the *hamzah*, written to the *alif* as a prop, but in these cases *hamzah* is regularly omitted in writing Sulu (§ 69).

Examples: اِكُوْ *ikau*, you; اِكْلُغْ *iklug*, egg.

Long *hababa'* after *hamzah*, initial or medial, or after any other consonant, is expressed by adding a *ya* bearing a *patai*, which sign *ya* of prolongation always bears in Sulu, tho not in Arabic (§ 76, n., and Wr. Ar. Gram., § 10).

Examples: اَيْفَنْ *ipun*, slave; لَيْمَ *lima*, hand; مِي *mi*, buy.

No. 4. — dammah tanwīn (un).

§ 86. Transliteration.—Dammah tanwīn is transliterated *un* final in a word.

§ 87. Power.—The Arabic name of this orthographical sign, *tanwīn*, is from the root *nūn*, the name of the letter ن *n*, and it means *using an n*. The *tanwīn* is frequently called in English “nunnation”, a translation of *tanwīn*. The *tanwīn* was devised to facilitate the writing of the case endings in Arabic words which very frequently consist of final *n* preceded by one of the three vowels. Dammah tanwīn adds *n* to (otherwise) final *dammah* and indicates the nominative case. The first part of the sign, —, represents the sound of *u* as usual, while the reduplication adds the sound of *n*. Obviously, it is used only in Arabic words.

§ 88. *Writing*.—The form of  $\text{ـَـ}$  *dammah tanwīn* is that of a doubled  $\text{ـَـ}$  *dammah*. It is therefore written in the same relative position as *dammah* and is always final in the word.

Example: Arabic  $\text{محمد}$  *Muḥammadun*, *Muhammad* (nom. case).

No. 5.  $\text{ـَـ}$  *fathah tanwīn* (*an*).

§ 89. *Transliteration*.—*Fathah tanwīn* is transliterated *an* final in a word.

§ 90. *Power*.—*Fathah tanwīn* adds *n* to (otherwise) final *fathah* and indicates the accusative case. The first part of the sign,  $\text{ـَـ}$ , represents the vowel sound while the reduplication adds the sound of *n*. It is used only in Arabic words.

§ 91. *Writing*.—The form of  $\text{ـَـ}$  *fathah tanwīn* is that of a doubled  $\text{ـَـ}$  *fathah*. It is therefore written in the same relative position as *fathah* and is always final in the word. When *fathah* is doubled, *alif* is usually added, but this addition does not, however, lengthen the pronunciation of *fathah* (Wr. Ar. Gram., § 8, Rem. a).

Example: Arabic  $\text{محمدًا}$  *Muḥammadan* (not *-ān*), *Muhammad* (acc. case).


No. 6.  $\text{ـِـ}$  *kasrah tanwīn* (*in*).

§ 92. *Transliteration*.—*Kasrah tanwīn* is transliterated *in* final in the word.

§ 93. *Power*.—*Kasrah tanwīn* adds *n* to (otherwise) final *kasrah* and indicates the genitive case. The first part of the sign,

—, represents the sound of the vowel while the reduplication adds the sound of *n*. It is used only in Arabic words.

§ 94. *Writing*.—The form of — *kasrah tanwīn* is that of a doubled — *kasrah*. It is written in the same relative position as *kasrah* and is always final in the word.


Example: Arabic  *Muhammadin*, *Muhammad* (gen. case).




No. 7. — <sup>°</sup> *patai* (nothing).


§ 95. *Transliteration*.—*Patai* (*jazmah*) is not transliterated. Its use is dependent upon the peculiarities of the Sulu-Arabic script and it has no corresponding sign in the Roman script.

§ 96. *Power*.—The ordinary Arabic name of this orthographical sign, *jazmah*, *amputation*, refers to its force in abruptly “cutting off” the sound of the consonant. That is, the consonantal sound is not continued over into a following vowel. Another Arabic name, *sukūn*, *rest* and the Malay and Sulu names, *mati*, and *patai*, both of the latter meaning *dead*, have the same reference. In simple language, *patai* marks the absence of a vowel and indicates that the consonant to which it is written is not followed by a vowel.



§ 97. *Writing*.—The form of — <sup>°</sup> *patai* is said to be that of the ancient Arabic numeral form of zero, for which a simple ( • ) has

since been substituted in its numeral use. It is also found written . *Patai* (*jazmah*) is written above the consonant in the same relative position as *dapan* and *hata'as*. In general, it must be written to *hamzah* and every other consonantal character forming the outline of a word, when such consonants are not followed by a vowel.

Examples:  *būd*, mountain;  *biya'*, like;  *baghsud*.

*buñgsud*, fish corral;  *laud*, high sea.

Note 1. There is, in Sulu, one exception to the general rule that *patai* must be written to every consonant not followed by a vowel. Under no circumstances is *patai* written directly to *alif*. *Alif*, as we have seen, has two uses, one as a prop for the *hamzah* and the other, to prolong *hata'as*. In the first use, it always bears the *hamzah* and *patai*, or *hamzah* and vowel. When *hamzah* written to *alif* is followed by a vowel, the *hamzah* may be omitted in writing (§ 69, n. 1). When, however, the *hamzah* written to *alif* is followed by *patai*, the *hamzah* can never be omitted in the writing. Usually, *alif* of prolongation bears no orthographical sign whatsoever (§ 76), but for *alif* bearing *maddah*, see §§ 101-3.

Examples:  *kābau*, carabao;  *dā*, bring.

Note 2. There are, in Arabic, additional exceptions to the rule for the use of *patai* (*jazmah*). The exception mentioned above as applicable only to *alif* of prolongation in Sulu, is in Arabic usually extended to *wau* and *ya*. All three weak consonants, therefore, when used as letters of prolongation in Arabic, generally bear no *jazmah* and are without orthographical sign, tho some scribes write *jazmah* in such cases (Wr. Ar. Gram., § 10).

Examples: Arabic  *kīmatu*, price (nom. case);  *qāl*.

*kāla*, he said; سُكُونٌ *sukūnun*, rest (nom. case).

Note 3. Another exception to the rule for the use of *jazmah* applies only to the Arabic. Letters that are assimilated in pronunciation to a following letter, which letter receives in consequence the *tashdīd*, or mark of doubling (§ 99), are retained in writing but are not marked with *jazmah* (Wr. Ar. Gram., § 9, Rem. *b*). The case involving this exception which will be encountered most frequently by the student of

Sulu, will be that of اَلْ *al*, *the*, the Arabic definite article,

which is prefixed to the word which it precedes. When the first letter of such following word is a solar letter (§ 131), then the *lam* of the article is not pronounced, but the following letter—that is, the initial of the following word—is doubled in pronunciation and marked with the *tashdīd* (§ 99). In those cases where *lam* is not pronounced, it receives no mark of any kind.

Examples, *lam* pronounced: Arabic الْقَمَرُ *al-kamaru*, the moon (nom. case); الْكِتَابُ *al-kitābu*, the book (nom. case).

*Lam* not pronounced: Arabic الشَّمْسُ *ash-shamsu*, the sun (nom. case); السُّورَةُ *as-sūratu*, the chapter (nom. case).

No. 8. سَابِطٌ *sabtu'* (varies).

§ 98. *Transliteration*.—*Sabtu'* (*tashdīd* or *shiddah*) is transliterated by doubling the consonant over which it is written.

§ 99. *Power*.—The Arabic names of this orthographical sign,

*tashdīd* and *shiddah*, both come from the same root and mean “strengthening”, the reference being to the power of the sign in doubling the consonant over which it is placed. *Shiddah* is the African name for the sign, tho *tashdīd* is more generally used in Eastern Arabic and Malay. The Sulu name, *sabtu* seems to come from the Arabic *sabtu*, *rest* or *Sabbath* (our Saturday), and to refer to the pause necessary for the doubled pronunciation of the consonant bearing it; or it may be a corruption of *shaddu* (another form of *shiddah*) sometimes used in Malay.

*Sabtu* doubles the sound of the consonant over which it is written; that is, this consonant is pronounced double without the intervention of any vowel sound. To be so doubled, a consonant must be both preceded and followed by a vowel sound. In English, altho a consonant be written doubled, the combination is usually slighted or pronounced singly, and it may be difficult for beginners to pronounce double consonants distinctly. It is done by pausing momentarily when the first consonant has been uttered up to the point of greatest obstruction of the vocal passage, and then uttering the consonant again exactly as tho it were initial. Such words as “unnoticed” and “accord” are examples in English of double consonants pronounced with some distinctness. But the closest approach in English to the sound of the double consonant in Arabic and Sulu is obtained when the same consonant is pronounced at the end of one word and at the beginning of the next, as in the phrases “good day”, “big gun”, “small lake”, etc., pronounced rapidly but distinctly.

Examples: تامة *tammāt*, end (§ 57); بنبّل *bunnāl*, correct;

فتّا *pattā*, picture; حجّی *Hajjī*, *Hadjī*.



*Sabtu'* may double any consonant in Sulu except *hamzah* and *alif*, tho in Arabic, even hamzated *alif* is so doubled (Wr. Ar. Gram., §11, Rem. c). In case *sabtu'* be written to *jim* or *cha*, both representing compound sounds, the initial *d* or *t* respectively, are the only sounds doubled, the final element being pronounced but once (§§ 32 and 36). The same is true of *ñu* (§ 31) tho the latter occurs rarely with *sabtu'*. Medial *hamzah*—*hamzah* between two vowels—is always doubled in pronunciation. That is, it is a combination of final and initial *hamzah*, and cannot readily be pronounced otherwise, tho in Sulu it is written the same as initial or final *hamzah*, each of which is simple (§ 19). *Alif* bearing the *maddah* is equivalent to *alif* used as a prop for initial *hamzah* and *hata'as*, plus *alif* of prolongation, but the writing of two *alif*'s side by side is never permitted in Sulu.

Note 1. *Wau* may bear the *sabtu'* and then the latter of the two *wau*'s so expressed is a consonant. If the vowel preceding the *wau* bearing the *sabtu'* be *dapan*, then the first *wau* prolongs the *dapan* while the second is the consonant *w*.

Example: <sup>و</sup>بو *Buwa*, a Sulu male name.

After *hata'as*, the first *wau* is a vowel, being the final component of the diphthong *au*, while the second is the consonant *w*.

Example: <sup>و</sup>شوال *Shanwāl*, tenth month of the Muhammadan year (Suluized form, without case ending).

After *hababa'*, *wau* bearing *sabtu'* does not occur.

Note 2. The use of *sabtu'* with *ya* is analogous. If the vowel preceding the *ya* bearing *sabtu'* is *hababa'*, then the first *ya* is *ya* of prolongation and the second is the consonant *y*.

Example: Arabic <sup>ي</sup>بدو *badawīyun*, desert-dweller or *Bedouin* (nom. case).

When the preceding vowel is *hata'as*, then the first *ya* is a vowel, being the final component of the diphthong *ai*, while the second *ya* is the consonant *y*.

Examples: Arabic <sup>يُؤَبِّ</sup>أَيُّوبُ *Aiyūbu*, *Job* (nom. case).

Sulu <sup>بِي</sup>بِي *Baiya*, a Sulu female name.

After *dapan*, *ya* bearing *sabtu'* does not occur.

Note 3. Dissyllabic stems with the first syllable short—a short vowel followed by a single consonant—have in Sulu a tendency to double such single consonant. The latter is then pronounced both final in the first syllable, and initial in the second.

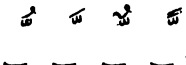
Examples: <sup>فَتَا</sup>فتَا *patta'*, picture; <sup>لَلَّي</sup>لَلَّي *lallai*, tardy; <sup>بُجْج</sup>بُجْج *buj-juṅg*, maid; <sup>كَفَل</sup>كَفَل *kappal*, ship; <sup>سَنَنْغ</sup>سَنَنْغ *sannaṅg*, comfort; <sup>تَتَف</sup>تَتَف *tuttap*, continuous; <sup>أَجْجِي</sup>أَجْجِي *ajji'*, study.

All the above words are from the (modern) Malay, in which language the consonant, here doubled, is single as, indeed, it is sometimes in Sulu.


§ 100. *Writing*.—As stated above, the names for the *sabtu'* in the Arabic language are *tashlūl* (<sup>تَشْلِيد</sup> *tashlīdun*, nom.


case), and *shiddah* (<sup>شِدَّة</sup> *shiddatun*, nom. case) both from a root

beginning with the letter <sup>ش</sup>ش. The form of the sign, <sup>س</sup>س, is the initial letter of this root with the superimposed dots omitted. It is written above the consonant in the same relative position as *hata'as* and *dapan*. A following *dapan*, or *hata'as*, or either of

these vowel signs doubled to form the *tanwīn*, is written directly above the *tashdīd* as follows: . When followed by

*hababa'*, or the corresponding form of the *tanwīn*, however, the *tashdīd* is written above, and the *hababa'* or *kasrah tanwīn* be-


low, the consonant, as follows: .

No. 9.  *maddah* (*ā*; *'ā*; nothing).

§ 101. *Transliteration*.—When *maddah* written to *alif* as the first character in a word signifies *hamzah* and long *hata'as*, it is transliterated *ā* without the *hamzah* expressed, since the latter is implied in initial vowels in English (§ 18). When the *maddah* has the same power elsewhere in a word, *hamzah* is transliterated as usual and, with the *maddah*, becomes *'ā*. When used with a weak consonant of prolongation, it is superfluous and merely makes for added accuracy. Since, in Arabic, the consonants of prolongation are without orthographical sign (§ 141), the *maddah* placed above them shows that nothing has been omitted.

§ 102. *Power*.—The Arabic name of this orthographical sign *maddah*, *lengthening*, refers to the fact that its proper power is always to indicate a long vowel sound.

The principal use of *maddah* encountered by students of *Sulu* is to indicate *hamzah* followed by the long sound of *hata'as*. In other words, where two *alifs*, the first used as prop for the *hamzah* and *hata'as*, and the second as a letter of prolongation, would come in juxtaposition, one *alif* bearing the *maddah* is substituted therefor.

Examples: Arabic  *Ādamu*, *Adam* (nom. case);

جَمَادُ الْآخِرِ Jamādu l-Ākhir (Suluized form, without case ending, see § 154), sixth month of the Muhammadan year.

Sulu أَغِي āgī, say, do.

Note 1. In Arabic, an *alif* with *hamzah* at the beginning of a syllable followed by *fathah* and another *alif* with *hamzah* bearing *jazmah*, is also expressed by *alif* with *maddah* (Wr. Ar. Gram., § 23).

Example: اٰمَنَّا āmannā, for اٰمَنَّا a'mannā, we believed.

Note 2. The *maddah* may also be applied in Arabic to any weak letter of prolongation when such weak letter is followed by *hamzah* bearing a simple vowel or *tanwīn*. The *hamzah* is then, as ordinarily after letters of prolongation, written without prop (Wr. Ar. Gram., § 22 and § 23, Rem. c).

Examples: Arabic سَاءَ sā'a, he illtreated; يَسُوْءُ yasū'u, he is (was) illtreating; سِيَءَ sī'a, he has been illtreated.


Note 3. *Maddah* is also used in Arabic over abbreviations to mark them as such, and in some other cases.

Example: Arabic رَحِمَهُ rhh, for رَحِمَهُ اللّٰهُ rahimahu l-lāhu, May God have mercy on him!

But in general, and excepting the case of long *hata'*as after *hamzah*, there are very few cases in which the use of *maddah* is really obligatory,


§ 103. Writing.—The form of ِ maddah is probably the stretched-out word مَد, for the root مَدَّ madd. It is placed above the weak letter to which it is written in much the same relative


position as *dammaḥ* or *fathah*.


No. 10.  perpendicular *fathah* ( $\bar{a}$ ).

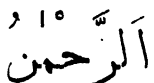
§ 104. *Power and Transliteration*.—The Arabic name of this orthographical sign is simply *fathah*.

It is equivalent to *fathah* followed by *alif* written in the consonantal outline and is transliterated by long *fathah* ( $\bar{a}$ ). Its use arose from the fact that in the careless Arabic writing of ancient times, long *a* was frequently written defectively with *fathah* only. The consonantal outline thus became fixed and later, when greater precision in writing became desirable, the *fathah* was changed into a small perpendicular *alif*, thus representing the sound accurately without changing the outline. Perpendicular *fathah* is used only in Arabic words (Wr. Ar. Gram., § 6, Rem. *a*).

Example: Arabic  *al-lāhu*, (*the God*) *God* (nom. case).

§ 105. *Writing*.—The form of  perpendicular *fathah* is

merely that of  *alif* written above the consonantal outline, usually in miniature. As has been observed above (§ 82), *ha-ta'as* is in form an abbreviated *alif*. In this specialized use, however, *alif* still retains quite its original form and is written directly above the consonant which is followed by the long sound of *fathah*, the latter not being written in this case.

Example:  *ar-rahmānu*, *the merciful* (nom. case).

No. 11.  *waslah* (space; *u*; *a*; *i*).

§ 106. *Transliteration and Power*.—*Waslah* is used only in Arabic words and will be rarely found by the student of Sulu ex-

cept with the Arabic definite article in a few proper names and stereotyped phrases. In general, it may be stated that *waslah* merely denotes the elision of an initial vowel sound. When occurring *within a sentence after a word ending in a vowel*, *waslah* has no sound and is not transliterated except that a space is left between the final vowel of the first word, and the first consonant of the second. Many scholars transliterate this variety of *waslah* by an apostrophe ('). Such practice is not adopted here because the apostrophe is used to transliterate the *hamzah*. If the *waslah* is borne by the *alif* of the Arabic definite article *أَلْ* *al*, the, the *lam* of this proclitic article, being joined to the following word, may be considered as the first consonant of the latter. It is always so considered and pronounced when the consonant following the *lam*, is of the class denominated "lunar" (§ 131). If the consonant following the *lam* be of the class known as "solar", then the *lam* of the definite article is not pronounced (§ 97, n. 3), and the consonant following the *lam* is the first one uttered after the *waslah*.

Examples: Arabic أَهْلُ الْكِتَابِ *ahlu l-kitābi*, people of the book (Jew and Christians); قَوْلُ الْحَقِّ *kaulu l-haḡḡi*, the saying is truth (used at head of letters); عَبْدُ الرَّشِيدِ *ʿAbdu r-rashīdi*, slave of the guide (Abdurrashid, Arabic male name).

This use of *waslah* with the Arabic definite article is the principal one which will be encountered by the student of Sulu.

Those, however, who desire to be able to read the *waslah* in all Arabic words, phrases and sentences—often unvoveled—occurring in Sulu, should study the following notes.

Note 1. In order correctly to connect in pronunciation the *waslah* of the Arabic definite article, it is not necessary, in the case of voveled Arabic, for the reader to know what letters are “solar” and what “lunar”, since the *lam* of the definite article always bears the *jazmah* (*patai*) if pronounced, while if the *lam* be eliminated in pronunciation, it bears no sign whatsoever and the following consonant receives the *tashdīd* (§ 97, n. 3). The *tashdīd* should appear even in unvoveled writing. If the word to which the Arabic definite article is joined begins with *hamzah* (initial vowel in Roman script) the *lam* of the article joins with the initial hamzated *alif*, or *alif* with *maddah*, and becomes *lamalif*.

Examples: Suluized Arabic nouns without case endings,

صَالِحُ الدِّينِ *Salīhu d-dīn*, *Salihuddin*, Arabic male name;

ذُو الْقَعْدَةِ *Dhū l-ka'idah*, eleventh month of the Muham-

madan year; رَبِيعُ الْأَوَّلِ *Rabī'u l-auwal*, third month

of the Muhammadan year; رَبِيعُ الْآخِرِ *Rabī'u l-ākhir*,

fourth month of the Muhammadan year.

Note 2. When occurring at the beginning of a word at the beginning of a sentence, *waslah* recovers the pronunciation of the vowel which would be elided in other positions, and is transliterated and pronounced accordingly. This is really the only case in which *waslah* itself is pronounced, since in all other cases, the vowel sound heard is that of the preceding vowel. It is more correct in these cases to write the vowel itself to *alif* without *hamzah* (§ 69, n. 3, and Wr. Ar. Gram.,

§ 15, Rem. a). So it may be said that in what is considered to be the most correctly written form of voweled Arabic, *waslah* has no sound.

Examples: Arabic الْقَمَرُ or الْقَمَرُ *al-kamaru*, the moon  
(nom. case); الشَّهِسُ or الشَّمْسُ *ash-shamsu*, the sun  
(nom. case); أَقْتُلْ or أَقْتُلْ *uktul*, kill! (imp); أَبْنِ or  
إِبْنِ *ibnu*, son (nom. case).

Note 3. When occurring in a sentence after a word ending in a consonant bearing *jazmah* (*patai*), the consonant either takes its original vowel if it had one; or it assumes the original vowel the elision of which is indicated by the *waslah*; or it adopts *kasrah*, the lightest of the vowels. When the Arabic writing is voweled, there will of course be no difficulty in pronouncing it, as the proper vowel will be written to the consonant in question—which, but for the circumstance of being followed by *waslah* would (except in the case of *tanwīn*) be written with *jazmah*. But in case the Arabic be not voweled, general working rules for the pronunciation of *waslah* when preceded by a consonant bearing *jazmah* in other situations, are given below.

Note 4. Before *waslah*, *dammah* (*dapan*) is assumed after the pronouns of the 2nd pers. plu. masc. أَنْتُمْ *antum*;

of the 3d pers. plu. masc. هُمْ *hum*; after the prominal suf-

fixes of the same pronouns كُمْ *-kum* and هُمْ *-hum*, respectively; and after the verbal termination the 2nd pers.

plu. masc. perfect تُمْ *-tum*, since all these words originally



ended in *dammah* (*dapan*) and revive this vowel before *waslah* (Wr. Ar. Gram., § 20, d).

Example: Arabic *عليكم السلام* 'alawikumu s-salāmu, be upon you peace.

Note 5. Before *waslah*, *fathah* (*hata'as*) is assumed after the preposition *من* *min*, *from*, when the *waslah* is that of the definite article but if the *waslah* be that of any other word, *kasrah* (*hababa'*) is assumed since the final *nun* of the preposition may take either *fathah* or *kasrah* (Wr. Ar. Gram., § 20, d).

Examples: Arabic *من الرجل* *mina r-rajuli*, from the man; *من ابنه* *mini buhi*, from his son.

Note 6. Before *waslah*, *kasrah* (*hababa'*) is assumed after all other consonants normally bearing *jazmah* (*putai*). These consonants adopt *kasrah* in place of *jazmah*. *Tauwīn* before *waslah* cannot take written *kasrah*, but the latter is understood in such cases (Wr. Ar. Gram., § 20. d).


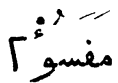

Example: Arabic *محمد النبي* *Muhammaduni n-nabiyyu*, Muhammad the Prophet (nom. case).


§ 107. *Writing*.—The form of *—* *waslah* is that of a miniature *ص ص*, the latter being the initial letter of *ṣilah* (*صلة* *ṣilatun*, nom. case), another name of this orthographical sign.

*Waslah* is always written above *alif* in the same relative position as *hamzah*.

No. 12. *√ aṅka* (varies).

§ 108. *Transliteration*.—*Aṅka* is transliterated by repeating the preceding stem in accordance with rules given below. The repeated and original word, or part of word, are in the transliteration ordinarily separated by a hyphen. However, in writing words of a single syllable repeated by *aṅka*, the hyphen is often omitted.

Examples:  *pila-pila*, however much;  *mapasu'-pasu'*, hot;  *gul-gul*, or *gulgul*, embrace.

§ 109. *Power and Writing*.—The name of this sign, *aṅka*, *figure* (numerical symbol), is from the Malay and is not used as an orthographical sign in Arabic, tho the sign itself,  is the Arabic numeral 2 (§ 144). It is written after—to the left of—the outline of the word to be repeated, without intervening space. When used in the middle of an outline (§ 113), the following portion of the outline is also written without intervening space.

There is much irregularity in the use of *aṅka* in Sulu and the general practice only is set forth here. By “stem” in these pages is meant the word in its simple form, not necessarily a root, but without reduplications, repetitions, or particles, which can be recognized as affixed, infixed, or suffixed, and without any of the regular modifications to which Sulu words are subject. The *aṅka* is used to indicate repetitions of the stem or its final syllables, as distinguished from repetitions of its initial syllable, ordinarily called “reduplications.” The latter modification takes place in Sulu in the inflection of verbs and in the formation of certain nouns and adjectives, and must always be written out.

Example of initial reduplication of stem: نَعْتِنْدُغْ *nag-titindug, is standing.*

*Rules for the Use of Aṅka.*

§ 110. RULE I. When a simple stem of one or two syllables is followed by *aṅka*, the stem is repeated entire without change. If the stem be of three syllables, the last two syllables alone may be repeated, or the repetition may include all three syllable; practice alone will enable the student to pronounce *aṅka* correctly when used with a three-syllable stem.

Examples: One syllable, تُبْ *tub-tub, up to*; بُلْ *bul-bul, or bulbul, fur, feather.*

Two syllables, مَنكْ *manuk-manuk, bird*;

دِئِنْ *di'in-di'in, any where.*

Three syllables, هُبَايْ *hubāya-hubāya, by all*

*means*; اَسِبِيْ *asibi'sibi', little.*

§ 111. RULE II. If the stem begins with *hamzah* (initial vowel in English) and ends with a vowel, whether the latter is followed by *hamzah* or not, *hamzah*, tho pronounced between the original stem and repetition, is not written in the transliteration, being considered an initial *hamzah* (§ 18).

Example: اَوْلْ *aula-aula, especially*; اُنْ *unu-unu, anything.*

§ 112. RULE III. When a stem having a prefixed particle is followed by *aṅka*, the simple stem only, without the particle is ordinarily repeated; but when phonetic changes have occurred due to the prefixing of the particle, the *aṅka* should not be used.

Examples: كَنِیْ kaniya-niya, or kaniya-kaniya, to each:

مَغْدَاغَنَ magdāgan-dāgan, run about; هُمُلَاتَ humulat-hulat, confide in.

But مَغْتَكُتَ maṅgut-kut (for magkut-kut), bite.

An initial reduplication is also omitted in repetition.

Example: مَغْلُلُطَدَ maglulupad-lupad, fly about.

§ 113. RULE IV. *Aṅka* may also be used in the middle of a word before a suffixed particle, and the repetition of the stem then follows previous rules. If the suffixed particle begins with a vowel, and the stem ends in a consonant, such final consonant of the stem is written again after the *aṅka*, being joined to the suffix. Writing the vowel of the suffix with *alif* is so avoided, as this would indicate pronunciation with *hamzah*. The repetition of such consonant, however, does not affect the pronunciation.

Examples: فَعْنُنَ فَعْنُنَ فَعْنُنَ pagpun-punan, assembling;

كَسِيلَ النَّ كَسِيلَ النَّ kasayul-sayulan, vegetables.

But if a *hamzah* comes before initial vowel of suffix, or the suffix begins with a consonant, the repetition of the final consonant of the stem is no longer necessary.

Examples: Stem ends in *hamzah*, كَا فُوْءُ اَنْ ka'apu-  
apu'an, *forefathers*.

Suffix begins with consonant, مَدَا هِنْ mada-  
mudahin, *may it be so!* The *ha* probably belongs to the stem,  
tho for the present purpose, this is immaterial (§ 57).

## CHAPTER VI

### Writing of Consonants.

§ 114. The Sulu-Arabic script is written most easily with pencil, or stub pen, held vertically. A fine pen which shades easily is not suitable. Very pretty, tho coarse, writing may be done with a bambu or reed pen prepared in the same way as a quill pen. The users of the Arabic script are proud of its graceful outlines and in most Muhammadan countries, great attention is devoted to penmanship. No great difference has developed between script and print. The printed character is closely modeled upon the written, just as so-called script type in the Roman alphabet is a conventionalized written character.

Table IV gives all forms of Sulu-Arabic consonants and these should be thoroly memorized by the student. A little comparison will reduce many apparently diversely shaped characters to a common type, the connected forms of which vary similarly. The modern order of the letters of the alphabet is, in great measure, dependent upon the shape of these letters, which, classified according to form, naturally fall into groups. The members of each group are distinguished from each other by dots, written above or below, known as diacritical signs (§ 74). The number of groups is seventeen, as shown and illustrated in Table V. Following the latter Table, the writing of the consonants will be taken up by groups, and attention invited to certain peculiarities.

TABLE IV.

*Forms of Consonants with Sulu or Arabic Works Illustrating Their Use.*

Note: A blank in any of the columns headed "form", shows that a specialized form is lacking, one of the forms given in the preceding column being utilized. The example in such cases shows the latter form. For the writing of *hanzah*, see Table II. Arabic nouns are without case endings.

With preceding and following consonants		With preceding consonant only		With following consonant only		Unconnected		No.
Example	Form	Example	Form	Example	Form	Example	Form	
						form invariable	ر	1.
<i>bad</i>	بَدَا	<i>bata'</i>	بَعَا	<i>arta'</i>	أَرْتَا	<i>dan</i>	دَانْ	2.
<i>subab</i>	سَبَبْ	<i>sunba</i>	سَمْبْ	<i>bilik</i>	بَلِكْ	<i>kitab</i>	كِتَابْ	3.
<i>titik</i>	تَتِكْ	<i>ubat</i>	أَبْتْ	<i>taga</i>	تَغْ	<i>ta</i>	تْ	4.
<i>Uthman</i>	عُثْمَانْ	<i>hadith</i>	حَدِيثْ	<i>thabit</i>	ثَابِتْ	<i>barith</i>	بَرِثْ	5.

Table IV, continued

With preceding and following consonants		With preceding consonant only.		With following consonant only		Unconnected		No.
Example	Form	Example	Form	Example	Form	Example	Form	
pañati'	प॒त्ता	प॒त्ति	प॒त्ति	प॒त्ता	प॒त्ति	duña	द॒प्ति	6.
bujak	بجک	بج	بج	جدي	ج	waja	وج	7.
tahwāl	تھوئل	صح	ح	حال	ح	nikah	نکاح	8.
takhta	تخت	شیخ	خ	خبر	خ	U'huikh	أخوخ	9.
kachecha'	کچھا	ایچ	چ	چکئی	چ	cha	چ	10.
ladiṅg	لديغ	فیدآ	د	دھل	د	da	د	11.
'adhur	عذر	تعوید	ز	ذکر	ز	adhun	اذین	12.



Table IV, continued

With preceding and following consonants		With preceding consonant only		With following consonant only		Unconnected		No.
Example	Form	Example	Form	Example	Form	Example	Form	
baris	بَرِسْ	پِکِرْ	ر	رَجَبْ		مَرَا	ر	13.
jazmah	عَظْمَهْ	جُزْ	ز	زَكَاتْ		وَزِيرْ	ز	14.
lisag	لَسَغْ	لَسْ	س	سَوَّغْ		مَاسْ	س	15.
tashdid	تَشْدِيدْ	حَشِيشْ	ش	شُكْرْ		عَرَشْ	ش	16.
fasal	فَصْلْ	اِخْلَاصْ	ص	صَفَرْ		بَرَصْ	ص	17.
kadā	قَضَاءْ	فَرِیضْ	ض	ضَبْهْ		عَرَضْ	ض	18.
sultān	سُلْطَانْ	لَقِیْطْ	ط	طَلَّاقْ		شَرَطْ	ط	19.

Table IV, continued

With preceding and following consonants		With preceding consonant only		With following consonant only		Unconnected		No.
Example	Form	Example	Form	Example	Form	Example	Form	
'azim عَظِيمٌ	ظا	حَافِظٌ	ظا	ظَهْرٌ	ظا	عُكَّازٌ	ظا	20.
Ka'bah كَعْبَةٌ	ع	طَبْعٌ	ع	عَرَبٌ	ع	جَمَاعٌ	ع	21.
bugas بَغْسٌ	غ	اِكْلَغٌ	غ	غَمْتُ	غ	سَوِّغٌ	غ	22.
haṅgpu هَنْغُفُو	غ	بَنْغٌ	غ	غَانٌ	غ	اِنْغٌ	غ	23.
hipu هِيفُو	ف	سَفٌ	ف	فَلٌ	ف	ف	ف	24.
'akal عَقَلٌ	ق	خَالِقٌ	ق	قَوْمٌ	ق	بُرَاقٌ	ق	25.
bukun بَكُنٌ	ك	مَنْكٌ	ك	كَيْتٌ	ك	سَوِّكٌ	ك	26.

Table IV, concluded

With preceding and following consonants		With preceding consonant only		With following consonant only		Unconnected		No.
Example	Form	Example	Form	Example	Form	Example	Form	
kulaṅg	كُلْغ	فُلْ	ل	لَبِي	ا	اِسْكُولْ	ل	27.
sumpūṅg	سُمْپُغ	لِيمْ	م	مَغْ	ه	هَلُوْمْ	م	28.
manik	مَنْكْ	يَنْ	ن	نَفْسْ	;	ن	ن	29.
mahi	مَهِي	لِهْ	ه	هَبَاْ	ه	دَاهْ	ه	30.
bukan	بُولَنْ	تُوْ	و	وَلْ		اَوْنْ	و	31.
sayan	سَيْنْ	مِي	ي	يَدِي	ي	جَدِي	ي	32.
islām	اِسْلَامْ	هَلَاْ	لا	لَاغْ		وَلَانْ	لا	33.
		hula'		lāṅg		wala'nu		
		mā		yadi		aun		
		lihi		habai		daba		
		yan		nap'is		na		
		lāma		maṅga		halam		
		pula		labai		iskul		

§ 115. For the purposes of this discussion, consonants connected with the following consonant only, will be referred to as "initial"; those connected with both preceding and following consonants, as "medial"; those connected with preceding consonant only, as "final"; while those connected with neither the preceding nor following consonants, will be termed simply "unconnected." It will be observed that groups numbered 14 and 17 are very similar to group 2, and indeed (eliminating diacritical signs) identical in initial and medial forms. There are therefore fifteen basic forms, 4 of which, **ا د ر و**, connect with preceding but not with following consonants, and 11 of which, **ع ح ط ظ ف ك ل م ن ه**, connect with both preceding and following consonants.

TABLE V.

*Consonants Arranged According to Form, Including Malay Forms Occasionally Found in Sulu.*

No.	Sulu-Arabic consonants	Malay consonants.
1.	ا	
2.	پ ت ث ب	پ is Sulu ث
3.	چ خ ج ح	
4.	ذ د	ڌ, obsolete <i>d</i> sound.
5.	ز ر	

Table V, concluded

No.	Sulu-Arabic consonants	Malay consonants
6.	ش س	
7.	ض ص	
8.	ظ ط	
9.	غ غ ع	
10.	ق ف	ف is Sulu ف (f).
11.	ك (ك, ڪ)	غ or گ is Sulu گ
12.	ل	
13.	م	
14.	ن	
15.	ه (ه)	
16.	و	
17.	ي (ی)	

(Group 1.

§ 116. \ has one peculiarity in writing, namely that of combination with a preceding ل to form لا or لا (§ 63).

*Group 2.*

§ 117. The dots used diacritically with this group should strictly be written directly above the point in the initial and medial forms, but the dots are sometimes written a little after (to the left of) the point. The two dots sometimes combine into a short stroke, and the three dots, when written hastily, become a short stroke having a dot above or beneath; as the case may be, as پ, ث. This also true of the dots of چ, ش, and غ.

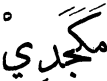

In Malay, پ in its unconnected and final forms, is written ن and ث. This is not confusing in print, since the stem in this form is that of the deep ن *nun* type, not the shallow ب *ba* type. But this slight distinction is not so clearly apparent in writing, and confusion with ث *tha* is bound to result. The Sulu practice of writing the dots below in all cases, is preferable.







*Group 3.*

§ 118. In this group, the medial form > does not begin and end on the same horizontal line (see also these consonants in Table IV). Notice the letters in the Roman script alphabet:

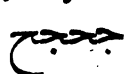
*abcdefghijklmnopqrstuvwxyz*


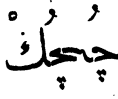

It will be seen that each letter of the font begins and ends precisely on the same level so that any letter of the font may be fitted before or after any other letter. But in most fonts

of Arabic letters, the medial forms of the ح group of letters begin on a level higher than that on which they end, thus  *makajadi*, *can*, in which  is on the higher lev-

el and  on the ordinary lower level. This peculiarity causes no trouble in writing, but is very vexatious in printing since it necessitates a special set of types upon which all forms of consonants which may precede, in a single outline, medial forms of group 3 consonants, must be placed higher than ordinarily upon the type bases. The forms effected are 50 in number, being the initial and medial forms of all the consonants in the alphabet except     and , thus necessitating the manu-

facture and use of at least 50 type forms which would be superfluous were it not for the peculiarity of three letters of this one group. If three or more letters of this group are joined in an outline, the first must be raised still higher on its base. Some modern fonts, especially those designed by western scholars, alter the medial and final forms of the ح group so as to bring the beginning and ending upon the same horizontal level.

Other fonts employ a connecting line, as Arabic  for

 *jahjahun*, *ram* (nom. case); or Sulu  for 

*chuchuk*, *key*.

*Groups 4 and 5.*

§ 119. In distinguishing the final forms of د and ذ from

ر and ز when hurriedly written, note that the pen in writing

د and ذ usually makes the upward stroke and then lifts from the paper and makes the final stroke independently. In mak-

ing final ر and ز, however, the point of the consonant is retraced, almost the entire letter being made with a single curving downward stroke. Sometimes, the point is omitted altogether. The reader of Sulu manuscripts will frequently find

final ه or ا connected with preceding letters of groups 4 and

5. This entirely irregular practice is most common with ر.

For examples of ر connected with following letter, see Specimens of Sulu Writing, in Appendix I.

#### Group 6.

§ 120. Note that these letters require three upward points, besides the connecting strokes, thus كستلا' *kastila'*, Spanish.

#### Groups 7 and 8.

§ 121. In writing ط ض ص and ظ, whether connected or unconnected, start is made from the left and the loop is made toward the right and upwards. The dot or upright stroke is then added and lastly, the long horizontal final stroke in the case of unconnected or final ص or ض. The pen is therefore usually lift-



ed in making these consonants, even in the middle of an outline.

It should be noted that group 7 letters have an upward stroke forming a point to the left, while group 8 letters have not. In the case of the latter, the portion to the left of the upright merely serves to connect with the following letter.

Examples: ط ص ; Arabic صه *sah, hush!*; طق *tak, thud.*

*Group 9.*

§ 122. The writing of *hamzah* has already been treated (Chapter IV). The other consonants of this group offer no difficulty, but care must be taken to make the loop of the medial forms angular, so as to distinguish them from the medial forms of group 10.

Examples: ء ء . نفس , *tapus, finished*; تغد , *tagad, wait.*

But some scribes distinguish these letters merely by making the loops larger than those of group 10.

*Group 10.*

§ 123. When unconnected or final, ف is distinguished from

ق by the depth of the final stroke, as well as by the diacritical signs. Indeed, in Africa, when these consonants are used in the final form, they usually bear no diacritical signs and are distinguished solely by their final stroke (Wr. Ar. Gram., § 1, Rem. *b*), and by the fact that the long axis of the loop of final ف is vertical, while that of the loop of final ق is—or should be—in the direction of writing. But the dots are never omitted in Sulu.

## Group 11.



§ 124. The essential parts of "K" in all alphabets derived from the Phoenician are, a vertical stroke and a secondary stroke meeting the first obliquely. In the ordinary final and unconnected forms of ك, as used in Sulu, the oblique stroke is lost and these forms are liable to confusion with the corresponding forms of ل. To avoid such confusion, the final and unconnected forms of ك, in which the oblique stroke does not appear, are always distinguished by a miniature ك<sup>s</sup>, written above. In the initial and medial forms, however, the oblique stroke always appears and the miniature letter is not used in Sulu. In Malay however, the oblique stroke is frequently retained in both final and unconnected forms, the miniature letter being not then necessary in any case, tho still sometimes used.

Examples: Malay بيك *beka*, gossip; باك *baka*, character. The Malay practice is sometimes followed in Sulu.














The Malay letter *g*, corresponding to Sulu غ, is formed from ك by the addition of one or three dots, thus, ك<sup>ش</sup>, ك<sup>شش</sup>.

This form sometimes even retains the miniature ك<sup>s</sup> of the ك, as ك<sup>شش</sup>, ك<sup>ش</sup>. Sulu writers frequently employ the ك<sup>ش</sup>, with one dot, in place of the regular غ.


## Group 12.

§ 125.  seems to require little comment. The lower portion of the unconnected form is deeper and narrower than the corresponding portion of the . For *lamalif*, see § 116.







## Group 13.

§ 126.  suffers numerous slight variations. The unconnected form is written  and ; the initial form,  and ; the medial form is ; or is looped *under* like an inverted , i. e., ; or sometimes the loop is not closed, and the medial form is merely a hook, as  in  *sumbu*, *obeisance*; and the final form is written , , or .

## Group 14.

§ 127.  in its unconnected and final forms, is distinguished by its deep stroke. In its initial and medial forms, it is identical (except for the dot) with the corresponding forms of group 2; but care must be taken to make the final and detached forms with deep stroke.

## Group 15.

§ 128.  also suffers several variations. In its unconnected form it is written , , and , and in its medial form, , ,

or **هـ**. The final and unconnected forms may, in Arabic words, be written with two dots above, as **ه̣**, **ه̣**, and when in a state of construction (§ 57, n.), are then pronounced as **ت**.

*Group 16.*

§ 129 In writing **و**, the loop should in strictness, be made *in the direction of writing*, and not at right angles thereto as in the case of the medial forms of group 10 letters and the final form of **ف**. Final **ه** or **ه̣** are sometimes irregularly connected with a preceding **و**.

*Group 17.*

§ 130. In Sulu, **ي** is written without dots when used as a prop for the *hamzah* (§ 68). In other positions, the dots are always used. In Arabic, however, the dots may also be omitted when **ي** is final in an outline with whatever power.

§ 131. For certain purposes of Arabic grammar, the consonants of the Arabic alphabet are divided into two classes denominated solar letters and lunar letters as follows:

Solar: **ت ث د ذ ر ز س ش ص ض ط ظ ل ن**




Lunar: **ا ب ج ح خ ع غ ف ق ك م ه و ي**


The first group of letters is called solar apparently from the

fact that the common word <sup>شَمْسٌ</sup> *shamsun, sun* (nom. case), happens to begin with one of them. The second group is called lunar because the common word <sup>قَمَرٌ</sup> *kamarun, moon* (nom. case), begins with one of this group (Wr. Ar. Gram., § 14 (a) Rem. a). This division is important only in Arabic, where certain euphonic changes are determined by it. All that a student of Sulu should be expected to remember of the subject has already been set forth under *waslah* (§ 106).

## CHAPTER VII.

### Diphthongs.

§ 132. As a matter of fact, the pure diphthong, as we understand the term in English—two vowel sounds pronounced as a single syllable without intervening consonant—exists in the Sulu language and is expressed by the Sulu-Arabic script in only two cases. These are:  *ai*, or  *āi*; and  *au*, or

 *āu*; in which the first element is *hata'as* (either long or short) and the second element, one of the weak (§ 59) letters *wau* or *ya*—*alif* has no proper sound. The weak letter is then no longer a consonant, but expresses its related (§ 68) vowel sound, *u* or *i*. Any two vowels of the Sulu-Arabic script when placed in juxtaposition and joined in pronunciation, excepting when arranged as in the two diphthongs mentioned, generate between them a weak consonant, and instead of two vowels united in one syllable, we have two syllables separated by a weak consonant.


§ 133. A careful examination of vowel combinations is necessary in order to understand certain peculiarities in the use of the Sulu-Arabic script. The possible groupings of the three vowels in pairs of different vowels, are as follows:



Combination					Example
1.	dapan	-	hata'as	u-a	بود buwad, to sun.
2.	dapan	-	hababa'	u-i	تو tuwi, immediately.
3.	hata'as	-	dapan	a-u	اون aun, there is.
4.	hata'as	-	hababa'	a-i	دين dain, from.
5.	hababa'	-	dapan	i-u	بيٲغ biyutañg, placed.
6.	hababa'	-	hata'as	i-a	ٲيف tiyap-tiyap, every.



§ 134. It will be observed that the peculiarities of the Sulu-Arabic script are such that two vowels can not be written together without an intervening consonant, in form, at least. It will also be observed that in pronouncing the combination *ua* and *ui*, the vocal organs in gliding from one to the other, take position as for pronouncing the weak consonant و *wau*, and that this consonant is in fact pronounced, being likewise written in the Sulu-Arabic script, tho not in the Roman. These combinations would be more exactly written in English, *uwa* and *uwi*. Examples: وَل *walu*, eight; كَوَلُون *kuwaluwan*,

eighty: ٲفت *pitu*, seven; كٲتون *kapituwan*, seventy.

Note. Sometimes the Sulu vowel combination *ui* (*uwi*) weakens in pronunciation from that of *ui* in the English word "suite" (of rooms), to that of *oi* in "boil", and thus

becomes a pure diphthong, as in the Sulu word  *ka-huwi*, wood, sometimes pronounced almost *kahoi*. But this pronunciation of *ka-huwi* is as rare as the *o* sound of *dapan* (§ 5) and need not be further considered.

§ 135. The combinations *iu* and *ia* are analogous, the weak consonant generated here being  *ya*. These vowel combinations might more logically be written *iyu* and *iya*, and, indeed, the  *y* is necessarily expressed in the Sulu-Arabic script.

§ 136. The vowel combinations already considered, *ua*, *ui*, *iu* and *ia*, are recognized by English phonologists as containing a weak consonant and for that reason are classed by Webster as “impure” diphthongs. But the case of *au* and *ai* is different. These last (together with *oi*) are classed as “pure” diphthongs because the anatomy and relation of the vocal organs producing these vowel sounds is such that in the glide from one to the other, neither *w* nor *y* is produced. But as the Sulu-Arabic script does not permit of two vowels being written together without intervening consonant, recourse is had to a weak *consonant* for expressing the final *vowel* of the diphthong, and *au* is written , while *ai* is written .

§ 137. To render more convincing the statements made under this heading, the student need only to make the following experiments. Let him pronounce the combinations *ua* and *ui*, slowly and distinctly, but without a break in the utterance, trying to pronounce pure vowel sounds. Then let him pronounce, also slowly and distinctly, the combinations *uua* and



*awi* consciously pronouncing the *w*, and he will find that *ua* and *ui* have exactly the same sounds as *uwa* and *uvi*. It is impossible to utter *ua* and *ui* without pronouncing *w* between each pair of vowels. Let him perform the same experiment with *iu* and *ia* and he will find it impossible to pronounce these combinations without generating a *y* between each pair of vowels. The Sulu-Arabic system recognizes these facts and writes the above four combinations, not as diphthongs, but as vowels separated by a weak consonant, i.e.,  $u-a = \text{و} uwa$ ;  $u-i = \text{و} uwi$ ;

$i-u = \text{ي} iyu$ ; and  $i-a = \text{ي} iya$ .

§ 138. But if the same experiment be tried with the combinations *ai* and *au* (and *owi*), it will be found that deliberate pronunciation generates no weak consonant between the vowels. On the contrary, if one pronounce a weak consonant between the two vowels—*awi*, *ayi*, *awu*, *ayu* (*owi*, *oyi*)—he has uttered a combination of sounds entirely different from the diphthongs *ai* and *au* (or *oi*).

§ 139. Owing to the fact that two vowels can not be written in immediate sequence in the Sulu-Arabic script and the consequent necessity of employing weak letters in these diphthongs, and owing also to the fact that the *و* and *ي* of the diphthongs, in the permutations of the Arabic root, frequently become real consonants, some authorities have deemed it advisable, especially as regards Arabic, to transliterate *و* as *aw*, and *ي* as *ya*, notwithstanding the fact that the consonants *w* and *y* can not be pronounced *final* in a syllable, and ignoring the purely

vowel character of *wau* and *ya* in these combinations. The invariable transliteration of و and ي by *w* and *y* may, indeed, have certain advantages as regards the Arabic. In that language, the root consists of consonants, while the inflections are effected in large part by the insertion, omission, shortening, lengthening, or other modification, of the vowels. Note the following Arabic verbal inflections (Wr. Ar. Gram., Tables XIV and XVI):

Root, **n - d - w**, *call* (illustrates mutations of *w - u*).

Perf., act.,  
dual, 3d., masc. نَدَوَا **nadawā**, *they two have called*.

Imperf., ind.,  
sing., 1st., com. اَنْدُو **andū**, *I called (call, will call)*.

Perf., act.,  
sing., 2nd., masc. نَدَوْتَ **nadauta (nadawta)**, *you have called*.

Root, **r - d - y**, *be pleased with* (illustrates mutations of *y - i*).

Perf., act.,  
sing., 3d., masc. رَضِيَ **radiya**, *he has been pleased with*.

Perf., act.,  
sing., 2nd., masc. رَضَيْتَ **radīta**, *you have been pleased with*.

Imperf., ind.,  
sing., 2nd., fem. تَرْضَيْنَ **tardaina (tardayna)**, *you were (are, will be) pleased with*.

Note also the following substantive inflections (Wr. Ar. Gram., § 304, Rem. c):

Root, **th - w - r**, *bull* (illustrates mutations of *w - u*).

Sing., nom. case. ثَوْر **thaurun (thawrun)**, *bull*.

Plur., nom. case. ثَوَرَات **thiwaratun**, *bulls, collectively*.

Root, ' - **y** - **n**, *eye* (illustrates mutations of *y* - *i*).

Sing., nom. case.

عين 'aynūn ('aynūn), *eye*.

Plur., nom. case.

عيون 'ayūnūn, *eyes*, collectively.

§ 140. So possibly by transliterating the diphthongs by *aw* and *ay*, the root of the word is made more prominent and the genius of the language is more accurately conserved. But

و and ي disappear entirely in transliterating the long vowels,

*ā* and *ī*. No one has proposed to transliterate و by *uw*, or

ي by *iy*; it would be too absurd. So it is impossible to

avoid some inconsistency if we attempt to conserve *w* and *y* in transliteration thruout all the permutations of the Arabic root. It is also true that the consonants *w* and *y* entirely disappear in the diphthongs *au* and *ai*—they then represent *vowels*, not *consonants*. In transliterating Sulu, at any rate, no valid reason for violating English phonetics can be alleg-

ed. Consistency would seem rather to demand that و and ي should be transliterated as consonants—*w* and *y*—when they are consonants, and as vowels—*u* and *i*—when they are vowels.

§ 141. The exclusive vowel character of و and ي in these two diphthongs is recognized even by the Arabic grammarians.

و and ي in these combinations, must, in voweled Arabic, bear the *jazmah*—except, of course, when such letters bear the

*sabtu*' (§ 99 ns. 1 and 2), tho when used as letters of prolongation they bear no sign unless it be the *maddah* (§ 102, n. 2). When used as props for the *hamzah*, these two letters naturally bear the *hamzah*, and when used as true consonants, they are followed by some vowel (§§ 59, 61). **و** and **ي** bearing *jazmah* are therefore used in Arabic *exclusively in the two pure diphthongs under discussion*, indicating by this distinctive treatment that the special vowel character of *wau* and *ya* in diphthongs is recognized. It has therefore been considered advisable to adhere to the practice of what seem to be the best authorities on the transliteration of both Arabic and Malay, as well as the practice of English phonologists, and write *ai* and *au* in transliterating the diphthongs in these pages.

Examples: Arabic **لَوْ** *lau*, if; **كَيْفَ** *kaifa*, how?

§ 142. As we have seen, then, if either of the pure diphthongs, *ai* or *au*, when final, becomes placed before any vowel without intervening *hamzah*, the final **و** or **ي** of these combinations

regains its consonantal power. *Ai + a = aya* **يَا** ;

*ai + i = ayi* **يِي** ; *ai + u = ayu* **يُي** ; *au + a = awa* **وَا** ;

*au + i = awi* **وِي** ; *au + u = awu* **وُي** . But there is no fixed

rule for the use of *hamzah* before Sulu inflectional endings (suffixes) which begin with vowels, such as *-a*, *-i*, *-an*, *-un*, etc. Sometimes, therefore, *hamzah* appears between a final diphthong and suffix, sometimes not. The rule should probably be to con-

vert the *wau* (vowel) or *ya* (vowel) of the diphthong, or *wau* or *ya* of prolongation, into a consonant, except when the stem ends in a *hamzah*. But the imperative suffixes, *a* and *i*, seem to begin with a *hamzah*, while sometimes a *hamzah*, not apparent in the simple stem, develops before a suffix having an initial vowel. This *hamzah*, like *ha* in analogous cases (§ 57), may often be an original final *hamzah* of the stem, which *hamzah* has been lost except in this medial position favorable for its pronunciation. In other cases, the insertion of the *hamzah* may be a mere vagary of pronunciation. Before *hamzah*, a final diphthong in the stem (§ 109) remains, of course, unaltered. For writing *hamzah* after diphthongs, see § 70, n. 1.

Examples: ديو *dayau*, good; ديوء *dayau'a*, repair!

(imp.): فنو *panau*, go; فنوئن *panau'un*, will be met: تكو *takau*, rob;

تكوان *takawan*, robbed: فكي *pakai*, wear; فكين *pakayun*, clothes:

سكي *sukai*, to rent; سكيء *sukai'i*, rent!

(imp.): سكي *sakai*, to boat; سكين *sakayan*, a boat: باي *bai*,

house; كباين *kabayan*, village: تو *tū*, three; توي *tuwi*, three

(before certain measures of time, § 146); توء *tau'*, keep; توءن *tau'an*, kept.

§ 143. As already indicated, the sounds *ua*, *ui*, *iu*, and *ia*,

are written ي ي ي ي in the Sulu-Arabic script, and

transliterated *uwa*, *uwi*, *iyu* and *iya*. This strict transliteration will be adhered to in this work as being more helpful to the student. But inasmuch as the writing of the *w* and *y* in such combinations does not in the least affect the pronunciation, no good purpose would seem to be served by retaining these unnecessary consonants in a popular system of writing Sulu in Roman letters—no more, indeed, than would be served by writing initial *hamzah* in the Roman transliteration. It is therefore recommended that for popular use, and especially in all names, personal and geographical, the above combinations be transliterated *ua*, *ui*, *iu*, and *ia*, without intervening weak consonant.

## CHAPTER VIII

### Numerals, Punctuation, and Enclitics.

§ 144. The Arabic numerical symbols were adopted from India. Since we obtained them via the Arabs, however, we call them "Arabic", instead of giving them their true designation, "Indian". But the Europeans considerably modified the symbols obtained from the Arabs, as will be apparent from a comparison of the Arabic and European forms:

Arabic:	١	٢	٣	٤	٥	٦	٧	٨	٩	.
European:	1	2	3	4	5	6	7	8	9	0

The Arabic numerals are compounded exactly the same as our own, the right-to-left order of Arabic writing never having been applied to the numerals adopted from India.

Examples: ١٩١٧ 1917; ٢٤٠٦ 2406.

§ 145. The Arabs, however, sometimes use the letters of the alphabet as numerical symbols. When so used, the letters are not arranged in the usual order, but follow an ancient order corresponding to that of the old Hebrew and Aramaic alphabets as well as the ancient Greek alphabet as far as **פ** (Gr. *pi*), and the numerical values correspond to that order. The consonants with numerical values indicated are here given in that ancient order, known as the *abjad*, from the first four consonants (Wr. Ar. Gram., § 32):

No.	Letter	Value	No.	Letter	Value	No.	Letter	Value
1.	ا	— 1	10.	ي	— 10	19.	ق	— 100
2.	ب	— 2	11.	ك	— 20	20.	ر	— 200
3.	ج	— 3	12.	ل	— 30	21.	ش	— 300
4.	د	— 4	13.	م	— 40	22.	ت	— 400
5.	ه	— 5	14.	ن	— 50	23.	ث	— 500
6.	و	— 6	15.	س	— 60	24.	خ	— 600
7.	ز	— 7	16.	ع	— 70	25.	ذ	— 700
8.	ح	— 8	17.	ف	— 80	26.	ض	— 800
9.	ط	— 9	18.	ص	— 90	27.	ظ	— 900
						28.	غ	— 1000

Note. Letters used as numerals are joined as in ordinary writing with the greater component letter on the right, and the lesser on the left. Such groups are usually distinguished from the surrounding words by a stroke placed over them.

Examples: غظير (1000 + 900 + 10 + 7) 1917; خفو

(600 + 80 + 6) 686; ث 500.

§ 146. The Sulu numerical words and combinations thereof are noteworthy, in that they preserve certain elements which



have elsewhere entirely disappeared from the language. Except possibly as a forgotten and unrecognized component of certain words, the numerical combinations alone preserve in Sulu the use of *ai*, *i*, which in cognate languages so commonly represent the copulative "be": also *ñga*, *ng*, which in many other Philippine languages unite adjective with substantive. We are now concerned, however, only with the writing of the numerical words, and append hereto a number of examples as illustrations:

*Elementary Numerical Words.*

إِس isa,	1.	فِت pitu,	7.	لَكْسَا laksa',	10,000.
دو dua,	2.	وَل walu,	8.	هَنْغ hañg-,	1.
تو tu,	3.	سِيَم siyam,	9.	س sa-,	1.
أَفَت upat,	4.	هَنْغُو hañgmu',	10.	تَغ tag-,	plus.
لِيَم lima,	5.	غَتْس gatus,	100.		
أَنُم unum,	6.	إِب ibn,	1000.		

*Multiples of Ten.*

كَوْهَان katha'an,	20.	كَأْنَمَن ka'numan,	60.
كَتْلُون katlu'an,	30.	كَطِوْن kapituan,	70.
كَطَن kapatan,	40.	كَوْلُون kawaliwan,	80.
كَيْمَن kai'man,	50.	كَسِيَمَن kasiyaman,	90.

Examples showing the use of numerical words with the ordinary substantives: <sup>٤</sup>تا ta'u, person; <sup>٦</sup>بغ bigi, seed; <sup>٧</sup>هيف hayup,

domestic animal; <sup>٨</sup>لديغ ladiñg, knife; <sup>٩</sup>ببى baba'i, woman.

<sup>١</sup>اسغ كټو isañg kata'u, 1. <sup>٦</sup>انم كټو unum kata'u, 6.

<sup>١</sup>هنگ تو hañgka ta'u, 1. <sup>٧</sup>فتغ كټو pituñg " 7.

<sup>٢</sup>دوغ كټو duwañg kata'u, 2. <sup>٨</sup>ولغ كټو waluñg " 8.

<sup>٣</sup>توغ كټو tuñg " 3. <sup>٩</sup>سيم كټو siyam " 9.

<sup>٤</sup>اُفت كټو upat " 4. <sup>١٠</sup>هغفو كټو hañgpu' " 10.

<sup>٥</sup>ليغ كټو limañg " 5.

<sup>١١</sup>هغفو تغسغ كټو hañgpu' tag' isañg kabigi, 11.

<sup>٢٠</sup>كوهان كټو kauha'an " 20.

<sup>٢١</sup>كوهان تغسغ كټو kauha'an tag' isañg " 21.

<sup>١٠٠</sup>هغغس كټو hañggatus " 100.

<sup>١١١</sup>هغغس تغهغفو تغسغ كټو hañggatus tag-hañgpu' tag' isañg " 111.

<sup>١٢٠</sup>هغغس تغكوهان كټو hañggatus tagkauha'an " 120.

<sup>٢٠٠</sup>دوغ غس كټو duwañg gatus " 200.

تَوْغُ غَتْسُ كَهَيْفُ	<i>tūṅ gatus kahayup,</i>	300.
اُفَتُ غَتْسُ كَهَيْفُ	<i>upat ṅagatus</i>	400.
لَيْمَغُ غَتْسُ كَهَيْفُ	<i>līmaṅ gatus</i>	500.
اُنُمُ غَتْسُ كَلَدِغُ	<i>unum ṅagatus kaladiṅ,</i>	600.
فَتِغُ غَتْسُ كَلَدِغُ	<i>pituṅ gatus</i>	700.
وَلِغُ غَتْسُ كَلَدِغُ	<i>waluṅ gatus</i>	800.
سِيَمُ غَتْسُ كَلَدِغُ	<i>siyam ṅagatus</i>	900.
هَنْغِيْبُ كَلَدِغُ	<i>haṅgībuṅ</i>	1,000.
هَنْغِيْبُ تَغْدُوْغُ غَتْسُ تَغْكُوْلُوْنُ تَغْدُوْغُ كَلَدِغُ	<i>haṅgību tagduwaṅ gatus tagkavaluwan tagduwang</i>	1,282.
دُوْ غَتْسِيْغُ كَلَدِغُ	<i>duwa ṅga'ibuṅ</i>	2,000.
تُوْ غَتْسِيْغُ كَلَدِغُ	<i>tū ṅga'ibuṅ</i>	3,000.
اُفَتُ غَتْسِيْغُ كَلَدِغُ	<i>upat ṅga'ibuṅ</i>	4,000.
هَنْغُوْ غَتْسِيْغُ كَلَدِغُ	<i>haṅgū' ṅga'ibuṅ</i>	10,000.

Note. From this point upward, the numerical words may be formed either with *ibu*, thousand, or *laksa'*, ten thousand.

سَلَكْسَا بِيَّ salaksa' baba'i 10,000.

دَوْلَكْسَا بِيَّ duwa laksa' " 20,000.

Examples showing numerical words up to ten, as used with the measures of time: اَدْلَوْ adlau, day; بُولَانْ būlan,

month; تَهْنْ tahun, year; دَوْمْ dūm, night.

اِسِي اَدْلَوْ isai adlau, 1. فَتُو اَدْلَوْ pituwi adlau, 7.

دُوِي اَدْلَوْ duwai " 2. وَلُو اَدْلَوْ waluwi " 8.

تُو اَدْلَوْ tuwi " 3. سِيْمِي اَدْلَوْ siyamai " 9.

اَفْتِي اَدْلَوْ upatai " 4. هَنْغُو اَدْلَوْ hañgpi " 10.

لِيْمِي اَدْلَوْ limai " 5. هَنْغُو غَا اَدْلَوْ hañgpi' űga' adlau, 10.

اُنْمِي اَدْلَوْ unumai " 6.

Above ten, this suffix is ordinarily used only with numerical combinations which end in one of the numerical words from isa to hañgpi', inclusive.

Note. فَتُ pitu and وَلُ walu, are often written

with final vowel long. When -i is then suffixed, the vowel is shortened as in the case of تُو tū, تُو tuwi, three. تَغْ tag-

كَ ka-, and غْ űga-, are often written as separate words.

§ 147. The Arabic has, properly speaking, no punctuation marks corresponding to such marks used in our grammatical and rhetorical punctuation, such as capital letter, period, comma, interrogation point, dash, etc. Many reliable Arabic grammars do not even mention the subject of punctuation. Each *ayah*, or verse of the Koran, is followed by a small circle, ○, and this is practically the only mark of punctuation appearing in lithographed editions of the sacred book. Modern Arabic printing is, however, gradually introducing the marks of punctuation in vogue in European languages. The period, parenthesis, bracket, brace, and asterisk, as well as distinctive type, are now commonly used by the periodical press employing the Arabic script. The same marks have been utilized in the little Sulu which has been printed and the tendency is to introduce still others.

Examples: . (period), ( ), \* \*, [ ], , \*.

فَغْلِسَغْ دُوْ إِبْنِ تَغَاْ . *paglisag duwa iban tuṅga', at half past two o'clock.*

فَغْلِسَغْ دُوْ إِبْنِ تَغَاْ . (24, 30, and 55 point type, made in Beirut, Syria.)

فَغْلِسَغْ دُوْ إِبْنِ تَغَاْ .

§ 148. Sometimes the better educated Sulus use a dot ('), or groups of dots (:), where we would employ a period. But in the language as ordinarily written by Sulus who have not come under American influence, no punctuation marks whatsoever

are used. Instead, recourse is had to certain words to indicate the beginning and ending of sentences, or of entire communications. A letter usually begins <sup>بـ</sup> *bahuwa*, a word of Malay origin which has little meaning except to indicate the beginning of a letter and which may sometimes be translated *whereas*. The usual complete phrase is <sup>بـ</sup> *bahuwa ini surat*, *whereas this letter*. The letter or other document ends in <sup>تـ</sup> *tammāt*, for Arabic <sup>تـ</sup> *tammātun*, *end* (nom. case). Sometimes <sup>اـ</sup> *intiḥā'*, for Arabic <sup>اـ</sup> *intiḥā'un* (nom. case), also meaning *end*, takes the place of <sup>تـ</sup> (§ 57, n.). The full expression when used, is <sup>تـ</sup> *tammātu l-* <sup>اـ</sup> *kalām* for <sup>اـ</sup> *intiḥā' l-kalām*, or <sup>اـ</sup> *intiḥā' l-kalām* for <sup>اـ</sup> *intiḥā' l-kalām*, both phrases meaning, *end of the composition*. After this come the place and date.

But in the body of any Sulu writing, the only signs of punctuation which ordinarily appear are certain words such as <sup>نـ</sup> *na'*, which indicates the beginning of a new sentence or subject. It is equivalent, therefore, to a paragraph sign, or full stop and initial capital letter. *Na'* is a much used word. When two Sulus meet they say *na'*, *well?* Sometimes it means *yes*, or is a noncommittal expletive. In the use given above, as a mark

of punctuation, it is untranslatable.

*ma-huli dain du'un*, after that; or simply *mahuli*, after, next; is another phrase used in Sulu to indicate that one subject is finished and another begun. Often indeed, it immediately precedes the *tammāt* and so indicates the end of a letter. *فصل*

*fasal* (or *fasil* *pasal*, in its Sulu form), an Arabic word meaning *section*, or *division*, is often written at the beginning of a paragraph or chapter. Arabic *باب* *bāb*, gate, sometimes serves

the same purpose, especially in religious writings. *علامة* *‘alā-mat* (§ 57, n.), another Arabic word meaning *sign*, is frequently written before the superscription on a letter or envelope, and then means *address*.

§ 149. There are in Sulu certain words (not suffixes) which are attached in writing to the word which they follow, being then slighted in accentuation—words which resemble the enclitics in Greek grammar. In case the outline of such preceding word ends in *ر ذ د* or *ز*, the enclitic is, of course, written close just as tho it were part of the word. When by the addition of an enclitic, a consonant is caused to follow itself without intervening vowel, the *sabtu* should be used, as *سرك* *sarukku*, my hat; *سواني* *sawanniya*, his cup. These enclitics were independent words which, thru frequent use, have lost their individuality—are worn out, so to say. Such are *تا* *-ta*,

an interrogative particle; **ك** -*ka*, another interrogative particle;

**س** -*sa*, which gives adverbial force; **ب** -*ba*, which gives emphasis, and sometimes indicates wonder; and the possessive (instrumental) forms of the personal pronouns (Table VI). The above-mentioned words are invariably enclitics and should always be attached to the outlines of the preceding words. **تأ**,

**ك**, and **ب**, are also found written **تَه** -*tah*; **كَه** -*kah*; and **بَه** -*bah* (§ 57).

Examples: **أنتأ** *unuta'*, *what?*; **هسيتأ** *hisiyuta'*, *who?*

**بئلس** *bunnalsa*, *truly*; **هغكنس** *haṅgkansa*, *for that reason*;

**كتاب** *kita'aba*, *look!*; **سورتك** *sūratku*, *my letter*; **سورتتم**

*sūratmu*, *your letter*; **سورتي** *sūratniya*, *his letter*.

There is another class of words which may or may not be joined to the preceding word, according, apparently, to the whim of the writer. These may be designated "optional enclitics". Such are **د** *da*, sometimes an emphatic and sometimes an untranslatable

expletive; **ن** *na*, *already*, or an expletive; **ف** *pa*, *yet*;

**ن** *ni*, *of* (precedes proper names).



Examples: *أمْد* or *أمْ د* *amuda* or *amu da*, (pronounced *amura*, § 37), *same*; *لَمِيْن* or *لَمِي ن* *limabaina* or *limabai na*, *already past*; *اَوْنَف* or *اَوْن ف* *aunpa* or *aun pa*, *there is still (some)*; *فِنْسِلْنِ تَبْجُرْ* or *فِنْسِلْ نِ تَبْجُرْ* *pinsilni Tabujur*, or *pinsil ni Tabujur*, *Tabujur's pencil*.

Note 1. In Sulu manuscripts, the reader will frequently find short words of all kinds connected in writing. But this

is due merely to carelessness. Thus, *بَغْ كَوْ* for *بَغْ كَوْ* *bañg*

*kau*, *if you*; *اَغْ مَغْ* for *اَغْ مَغْ* *iñg mañga*, *the (plural)*; etc.

Note 2. The reader will also sometimes find a directly contrary fault, i. e., the division of the consonantal outline of a word into syllables, or division at the end of a line. In correct printing and in carefully written manuscript, division into syllables never occurs, and division at the end of a line almost never. Even in case the outline of a word is broken by reason of containing certain of the letters

*و ز ر ذ د ا*, which do not connect with the following letter, the latter is written so close as to obviate all danger of mistaking the intervening space for a word space. But in careless writing, both kinds of division mentioned above are freely made. The last consonant in the preceding syllable or on the upper line, then has the final (or isolated) form while the first consonant of the following syllable or of the lower line, has the initial (or isolated) form (§ 115).

Examples:

أَوْكُمْ مَغْ بَغْ سَ إِسْلَامَ دِي هَكَ  
فُوَا أَنْ سُوغْ أَغْدُ تُوْدُ كُمْ سِغْ دَا'كُنْ ا  
بَنَ سِغْ تَغْ هُنْ سِغْ فَرِنَتْ

*Ū kamu maṅga baṅg-sa. Islām dī haku-pu'-pu'an Sūg, agad tu'ud kamu siṅg da'akun i-ban siṅg tagga-hun siṅg parin-ta; O ye of Islamic race here in the Sulu Archipelago, obey ye fully the orders and prohibitions of the government.*

In the above, the divisions in the Sulu-Arabic script—indicated in the transliteration by a hyphen—of the words *baṅg-sa*, *haka-pu'-pu'an* (first hyphen), *i-ban*, *tagga-hun*, and *parin-ta*, are errors. For further examples of both faults, see Specimens of Sulu Writing in Appendix I.

§ 150. The spelling of Sulu personal pronouns is in great confusion and in order to set forth their phonetic orthography as well as to list in their proper setting all the enclitic forms of the same, Table VI is inserted on pages 128 and 129. The forms in the column headed "Enclitic forms", must *always* be joined to the outline of the preceding word. These forms express possession, or when used with passive verbs, the derived meaning of agency. The forms given in the column headed "Isolated forms", are to be written separately as independent words—with verbs, as objects of prepositions other than *kan*, etc. The forms in parentheses in the column headed "With preposition *kan*", are never used but are inserted merely as probable older forms—some are still heard in remote localities—which show the origin by contractions of the long vowels (§ 153). Forms compounded with *kan* indicate, in general, the dative or accusative case. The origin of the *hamzah* which has deve-

loped at the end of some of the enclitic and *kan* forms, is rather puzzling. It probably developed first in the *kan* form, as the result of an effort to bring out the long vowel clearly by contrast, being later applied to the enclitic form.

§ 151. Final vowels of all forms of personal pronouns are sometimes written long by the Sulus, excepting only in those

forms which end with *hamzah*. Furthermore, پ *ñ*, wherever

appearing in Table IV, is commonly written ني *ny* or ني *niy*,

by the Sulus, as لَدَغْنِيُو *lariñgniñu* for لَدَغْ *ladiññu*,

your (plu.) *knife*; بُنَوْتِنِيُو *banuwataniñu* or بُنَوْتِنِيُو *banuwa-*

*taniñu*, for بُنَوْتِو *banuwatañu*, our headmen (§ 31). Conse-

quently, the following forms are ordinarily found in Sulu writing:

Ordinary form.

Phonetic form.

أَكُو *akū*

for

أَكْ *aku*

كُو *-kū*

for

كْ *-ku*

مُو *-mū*

for

م *-mu*

كَيْمُو *kaimū*

for

كَيْم *kaimu*

كِتَانِيُو *kitaniñu*

for

كِتْ *kitañu*

نَتُونِيُو *-natu'niyū*

for

نَتِو *-natu'ñu*

TABLE VI.  
Declension of Sulu Personal Pronouns, Spelled Phonetically.

English	Isolated form		Enclitic-form		With preposition <i>kam</i>	
I	اَكْ	aku	اَكْ	-ku	(kaku)	kaku
you (sing.)	اَكْ اَكْ	aku kau	اَكْ	-nu	(kannu)	kannu
he, she, it	اَكْ سِي	siya	اَكْ سِي	-niya	(kanniya)	kanniya
we (speakers only)	اَكْ كَم	kami	اَكْ كَم	-namu	(kannamu)	kannamu

Table VI, concluded

English	Isolated form		Enclitic form		With preposition <i>kan</i>	
<i>we</i> (including persons addressed)	كِتْ	<i>kitu</i>	كِتْ تْ	<i>-natu'</i> <i>-tu</i>	كِتُوْ كِتُوْ	( <i>kannatu'</i> ) <i>katu'</i>
<i>we</i> (including everyone)	كِتْ	<i>kitanu</i>	كِتُوْ تْ	<i>-natu'nu</i> <i>-tanu</i>	كِتُوْ كِتُوْ كِتُوْ	( <i>kannatu'nu</i> ) <i>katu'nu</i> <i>katu'tanu</i>
<i>you</i> (plural)	كَمْ	<i>kamu</i>	كَمْ	<i>-nu</i>	كَمْ كَمْ	( <i>kannu</i> ) <i>kanu</i>
<i>they</i>	سِلْ	<i>sila</i>	سِلْ	<i>-nila</i>	كَمْ كَمْ	( <i>kannila</i> ) <i>kanila</i>

تَنِیوُ -tanīyū	for	تَپْ -tañu
کَاتُونِیوُ kātu'niyū	for	کَاتوپْ kātu'ñu
کَاتوتَنِیوُ kātu'tanīyū	for	کَاتوتَپْ kātu'tañu
کَمُو kamū	for	کَمْ kamu
نِیوُ -niyū	for	پْ -ñu
کَنِیوُ kaniyū	for	کَپْ kañu
سِلَا silā	for	سِلْ sila
نِلا -nilā	for	نِلْ -nila
کَنِلا kanilā	for	کَنِلْ kanila

But notwithstanding this widespread practice, the final vowels in question are certainly pronounced short; also, پ *ñ* accurately represents the spoken sound so frequently written *ny* or *niy* by the Sulus. As it is aimed to write Sulu phonetically so far as possible, these pronouns should for the sake of consistency be written as above in Table VI.

## CHAPTER IX

### **Foreign Influence on Sulu Orthography.**

§ 152. Sulu has been enriched by a copious influx of words from many foreign languages including Arabic, Persian, Hindustani, Dutch, English, Portuguese, Spanish, Malay, Bisayan, and Tagalo. By far the greater part of the non-Philippine words in Sulu are from the Malay—by this being meant *modern* Malay, not those ancient roots common to all Malayan languages.

In fact, Sulu as it is spoken to-day, is almost an equal mixture of Bisayan and modern Malay, the Bisayan being without doubt the base upon which a large Malay vocabulary was grafted. This Bisayan stock was a southern dialect very closely related to that of Cebu. It furnished the inflections, pronouns, numerical words, words indicating the parts of the body, indigenous trees, animals, fishes and seafaring terms. The (*modern*) Malay element, which came in with Islam, has furnished the terms referring to days of the week, months of the year, religious, governmental, and many abstract terms, social titles, compliments, terms relating to writing and agriculture, and in general those new words required by a people developing along commercial and agricultural lines. Most of the words from non-Philippine languages, have come *thru* the Malay.

§ 153. Malay orthography, moreover, is peculiar in that the vowel signs are almost never written, the weak consonants being quite freely used to indicate the *short* vowel sounds, especially when the latter are accented. Many Malay words, now an integral part of the Sulu language, have retained this peculiarity of spelling, tho pronounced as the Malays pronounce them, i.e., with short vowels, notwithstanding the fact that these vowels are written long. Such words are: تُوَانْ *tuwān*, Mr.; رَاجْ

*rāja*, king, which are pronounced تُونْ *tuwan* and رَجْ *raja*.

Other anomalies of Malay spelling which, unfortunately, sometimes appear in Sulu are: the writing of final short *u* or *i* as

tho long, as بَتُوْ *batu*, stone, pronounced بَتْ *batu*; and سَلِيْ

*sali*, same, pronounced سَلْ *sali*; the writing of final ق for

final *hamzah*, as اِدُقْ *iduk*, dog, pronounced اِدُوْ *idu*' (or

*iru*', § 37); the writing of initial ه *h* in place of initial *hamzah*

as هَتَفْ *hatap*, palm-leaf roofing, pronounced تَفْ *atap*. Such

errors should be carefully avoided by the learner. It should be remarked in passing that true long vowels (§ 75) rarely occur in Sulu—ordinarily only in case of contractions and in adopted

foreign words. Such are: تَاغْ *tag*, call, for تَوَغْ *tawag*;

سُوغْ *Sug*, Sulu, for سُلُغْ *Sulug*; بِيْ *bī*, buy, for بِلْ *bili*;



بَای *bāi*, house, for بَلَي *balai*: from Arabic, إِمَام *imām*, leader;  
زَكَات *zakāt*, legal alms: from English, اِسْكُول *iskūl*, school.

§ 154. Most of the non-Arabic words introduced into the Sulu either directly or thru the Malay, have been recast into a form which harmonizes with the phonetics of the Sulu language. English "Christian" has become كِرِستِيَان *Kiristi-*

*yān*; Spanish *medias*, stockings, becomes مِجِس *mījas*; San-

skrit *shighra*, speedily, becomes سِغْلَا *sigla*'. But in the case

of adopted Arabic words, as it is not necessary to recast the word in a new alphabetic system, the retention of the original spelling is not infrequent even tho this spelling is, to the Sulus, unpronounceable. Arabic صَالِح *Ṣālih*, a proper name, retains

its Arabic spelling but is pronounced سَل *Sali*; عُثْمَان *Uth-*

*mān*, another proper name, is pronounced أُسْمَن *Usman*;

شَرَع *shara'*, law, is pronounced سَرَا *sara'*; etc. But when

written by the less educated, these words are frequently spelled phonetically (§ 4). The Arabic case endings—*-u*, *-un*, *-āni*, *-ūna*, etc.—are, of course, omitted in the case of single words adopted into Sulu, tho in the case of an entire phrase, the

rules of Arabic grammar must be followed. As مُحَمَّد *Muham-*

mad, not محمد *Muhammadun*; but محمد رسول الله *Muhammadun Rasūlu l-lāhi* (-i not pronounced), *Muhammad* is the *Apostle of God*. ة is frequently (and properly) converted into ت as تمة for تمة *tummat*, end (§ 57, n.).

§ 155. Sulu is, indeed, much closer to Arabic, orthographically, than is Malay. This is due to two reasons. First, the adoption of the Arabic script for writing Sulu is more recent and there has been less time for internal development and evolution. In the second place, writing has not been, in the past, a popular accomplishment. The art has until recently been confined to that select body of men termed *panditas*, or *pundits*, who also read the Koran. They therefore had constantly before them the correct Arabic forms of the words in question and quite naturally used these forms in writing.

§ 156. Spelling reform in Sulu consequently meets with much the same difficulties that this same movement encounters in English. We write "phthisical" and pronounce "tizikal" but retain the ponderous spelling because of custom and because it was so spelled in Greek. The Sulu writes صالح *Salih* and pronounces سل *Sali*, but refuses to change long-established custom and the spelling of the Koran. Simplification of the Arabic spelling must be the result, nevertheless, if the present trend among the Sulus toward popularization of writing persists. The masses, who are not so familiar with the Koran, will naturally spell the word as it is pronounced.

## APPENDIX I

### **Specimens of Sulu Writing.**

The correct principles to be followed in writing the Sulu-Arabic script have been set forth in the preceding pages, in so far as these principles may be determined from the present chaotic state of Sulu practice. In order that the student may see just what is meant by "chaotic" in this connection, three etchings of Sulu writing are printed on the following pages. There are added the same words printed in the Sulu-Arabic script in accord with the principles explained in these pages, together with a transliteration and a translation. In order to facilitate study, the lines of the etchings have been numbered, and the same numbers repeated in the proper place in the printed Sulu-Arabic script, and in the transliterations. The transliterated Sulu is in accord with the spelling recommended for popular use (§ 193). Words which are superfluous in the translation are placed in parentheses ( ), while words inserted to complete the sense, are placed in brackets [ ]. In view of the interlinear method followed, the translations are necessarily word-for-word and may sound strange. But notes explain the more obscure passages, and it is not doubted that the literal translations give a more accurate idea of the genius of the language, than would a more literary rendering.

## Specimen of Sulu Writing, No. 1.

Etching of Original.

1 سَفَرُهُ دَيْتُ كَنَ صَلَّالِ اُسُورِ هَ بِنِ قَتِنَ  
 2 دَمَشْجُ كَنَ اِبْرَهَ لَسُوْدُ كَلَا مَلْفَهَتِ اَكُو  
 3 كَمِيْمَنُ سَبِ نَاوِشْخَلَنُ مَلَاءُ قَابِ قَتْنُ فَا  
 4 سِيغُ كَا كَبْ كِيْمُو سَبِ اَكُو شُخْشَمَفَا  
 5 مَالِكُ سَبِ بَشْخَمُو وَلَا دِي نَادِيَا كُو كَشْمَه  
 6 مَقْدِ سَبِ دَيْتُ هَ اَكْمَنُمُو كَنَ سَفَرُهُ  
 7 فَلَبِوُو كَمُو مَدِي بَنَ سِيغُ كَمُو بَنَ  
 8 اَكْتَبِي كُو مَهَا شُوْدُ اَكُو كِيْمُو

The legibility of specimen No. 1 is by no means below that of the average Sulu writing, but the beginner will doubtless find it difficult to read. The errors are many. *Dain*, *from*, is spelled with a *hamzah* followed by *ya* and *nun* run together, as tho the word were *da'in*; *madi* is spelled *madi'* in line 3, and *madi* in lines 5 and 7; in line 5, *di'* and *dī* are confused, the one to the left, which should be *dī'*, having the entirely superfluous letters *ya*, *hata'as*, and *alif*; etc. It will help the student to bear in mind that Sulu is still so preponderantly a spoken language

with no widely-read literary works to serve as models for style and spelling. The Koran might serve this purpose, but its translation into the vernacular is forbidden as impious. Without a recognized standard, therefore, the ordinary scribe employs any familiar combinations of letters which approximately represent the spoken sounds. To spell English "I", with the letters *ai* (aisle), *ie* (lie), *uy* (buy), *igh* (high), etc., would be analogous.

*Correct Printing and Transliteration from Right to Left.*

- (1) سورت دين كن مندل انو هباي فتي  
'ituP iaBah iwunA ludnaM nak niad taruS
- (2) دمتغ كن ايج هلنو دكلا . مغفها ت اك  
uka itahapgaM . 'alukaD uanaLah ajabbU nak gñutamud
- (3) كيم سين اغ اكو مدي فباي فتي فل (4) سغ  
gñis ilap 'ituP iaBap idam uaki gñi aniabus umiak
- كدأ غسب كيم . سبي اكو اغ تمفل (5) مدي  
idam lapmamut gñi uaki iabuS . umiak basag 'aduk
- كاكو سبب بغ كو ولا دي ن دي اك  
uka 'id an id 'alaw uak gñah babas 'ukak
- كنمن (6) مغلي سبي دين ها غهنم . كسم  
musniK . umnahiga'ah niad iabus 'ilugñam namanatak
- (7) فغيغ كم مدي ابن سغ كموأ بكن  
nukub 'awamik gñis nabi idam umiak guññubgap
- (8) اغت بياك . نا هرف تود اك كيم . تمت  
.tammaT . umiak uka du'út parah 'aN . uk'ayab tagñi

*Transliteration and Translation.*

1) Surat dain kan Mandul Anui<sup>a</sup> haBai Puti<sup>b</sup> 2) dumatuñg  
 Letter from Foreman Anui at-House White will-arrive  
 kan Ubbaja haLanau Dakula'.<sup>c</sup> Magpahati aku 3) kaimu subaina<sup>d</sup>  
 to Ubbaja at-Lanau Large. Advise I to-you, must  
 iñg ikau madi paBai Puti' pali 4) siñg kuda' gasab  
 (the) you come to-House White regarding (of-)the horse robbed  
 kaimu. Subai ikau iñg tumampal 5) madi kaku' sabab  
 from-you. Must you (the) be-present coming to-me because  
 bañg kau wala' di na, di' aku katanaman 6) mañguli':  
 if you not-yet here already, not I willing to-return[it:  
 subai dain ha'agiñhanmu<sup>e</sup>. Kinsum 7) pagbuññug  
 that] must-be from consultation-your. To-morrow accompany  
 kamu madi iban siñg kimawa' bukun 8) iñgat  
 you coming with (of-)the one-who-took [the horse] without knowl-  
 baya'ku.<sup>f</sup> Na'<sup>g</sup> harap tu'ud aku kaimu. Tammatt.  
 edge desire-my. Trust much I in-you. Finis.

<sup>a</sup>For the spelling "Anui", in place of "Anuwi", see sec. 143.

<sup>b</sup>White House, name of place.

<sup>c</sup>Large Lake, name of place. .

<sup>d</sup>Na, here untranslatable expletive, written as enclitic.

<sup>e</sup>I. e., "Such result must come about thru consultation with you."

<sup>f</sup>I. e. "You come here to-morrow in company with the man who took the horse without my knowledge or consent".

<sup>g</sup>Na', untranslatable; indicates beginning of sentence.

Sulu letter writing is modeled upon the corresponding Malay art. This system devotes the first sentence to giving the name of the writer, his residence, the name of the addressee, and his residence. Then comes the body of the letter, usually introduced by the words *magpahati aku kaimu*, *I advise you*, or, *I inform you*. After the information—which is the real purpose of the letter—is given, comes some formal expression of greeting. In the present, instance, such expression is "*harap tu'ud aku kaimu*, *I have entire confidence in you*. Last of all, after the *tammatt*, should come the date, which is here omitted.

## Specimen of Sulu Writing No. 2.

Etching of Original.

- 1 بَعِ اَمِي مَلِكِ سَاكِيْدِيْ مَكْبَطْلَ اَمَفْ بَعِ حَرَامُ هَتُوْ
- 2 حَدَثْ هَاتِيْ هَتُوْ يِ اِيْرُ سَمْبِيْعُ مَلِكِ سَمْبِيْعُ مَلِكُ
- 3 طَوَافُ اِبْنِ دُمَايِعُ قُرَّانِ اِبْنِ سَمْبِيْكَدُ سَعِ بَلَكْفَرُ نِيْ
- 4 اِبْنِ بِيَاءُ دَهِيْنُ بَعِ فُتْسُ نِيْ اِبْنِ سَعِ دِيْنُ سَعِ مَغْهْ
- 5 كِيْتَعْنُ نِيْ اِبْنِ سَعِ دِيْنُ بَعِ كِيْسُسُرْمَتْنِ كَارْنَاءُ قَلْ
- 6 هَفَلْنُ بِيَاءُ وَنَدْعُ ٢ اَتُوْ دِكِيْعُ دِيْنُ هِيْنُ اِبْنِ هَارَسْنُ
- 7 كَلَفَاتْنُ بَعِ قُرَّانِ نَكْ سُسُرُقْ هَمَغْهْ كَلْنَاءُ اِبْنِ هَمَغْهْ
- 8 حِنَارُ اِبْنِ سَعِ دِيْنُ بَعِ سَبْكِيْ اِبْنِ تَقْسِيْرُ بُوْ مِيْنُ
- 9 بَعِ مَتُوْ دَنِيْعُ قُرَّانِ يَنْ حَرِيْنُ هَتَقِيْرُ حَرَامْهْ بَكْتُوْ
- 10 اِبْنِ بِيَاءُ دَهِيْنُ بَعِ مَلُوْ كَبْ اِبْنِ كَهِيْ هَارَسْدُ سَبْ
- 11 اِبْنِ بِيَالُ تُوْ دِيْعُ بَتَامُ حَدَثْ يَنْ اِيُوْ تَكْفَنُ دِيْنُ هَمَغْهْ

Correct Printing.

(1) باغ امو مکساغد دی مکبطل. امف اغ حرام هتو  
 (2) حدث (هاتی هتو وای ایر سبهیغ) مکسبهیغ  
 (3) طواف ابن دما سغ قرآن ابن سماغد سغ  
 غکني (4) ابن بیا دهین اغ فتسني ابن سغ دین  
 اغ تمفت (5) کیتغني ابن سغ دین اغ کيسو سورت  
 کرنا. فغ (6) هفلن بیا اندغ ۲ اتو دغین دین هین  
 ابن هر سن (7) ککفتن اغ قرآن نکسو سورت  
 همغ ککنا ابن همغ (8) دینر ابن سغ دین اغ  
 سبغني ابن تفسیر بوت مین (9) باغ متود ن اغ  
 قرآن ین دین هتفسیر حرام ن بغتو (10) ابن بیا  
 دهین اغ مغوکب ابن کهو هر سد اسب (11) ابن  
 بنل تود اغ بتا ۲ حدث ین ایو تغهن دین حکمت

Transliteration and Translation.

.....1) bañg amui makasa'gid, di' makabatal.\* Ampa  
 .....if there-be touching, [that is] not prohibitable. But  
 iñg haram hata'u 2) hadath—hātinia,  
 the unlawful [things] to-a-person [who is] unclean—meaning-of-it,



hata'u wai ayir sambahayañg— [are]: to-pray,  
to-person without ablutions—

mag(3)tawap, iban duma siñg Kur'an, iban  
to-go-around-the-Ka'bah,<sup>b</sup> and to-carry (of-)the Koran, and  
suma'gid siñg gikapannia<sup>c</sup>, 4) iban bia' da<sup>d</sup> hayan, iñg  
to-touch (of-)the page-of-it, and like (to-)that, the

putusnia, iban siñg di'inna<sup>e</sup> iñg tempat 5) kiabutañg<sup>f</sup>  
covering-of-it, and (of-the) wherever the place having-been-oc-

cupied-by-it, and (of-the) wherever the [place]-written-upon for-the

pag(6)hapalan, bia' undañg-undañg atawa dugain  
sake-of studying, like primers or others

dain hayan. Iban harusna<sup>g</sup> 7) kakaputan iñg  
[different] from them. And [is] permitted being-held the  
Kur'an nakasusurat hamañga<sup>h</sup>, kakana iban hamañga<sup>h</sup>  
Koran written on clothes and on

8) dinañ iban siñg di'inna<sup>e</sup> iñg sabagainia iban tapsir.  
money and (of-the) wherever [is] the likeness-of-it with commentary.

Buat mayan, 9) bañg mata'ud na<sup>i</sup> iñg Kur'an yan dain  
But however, if great[er] the Koran there than  
hatapsir, haramna<sup>j</sup> lungtu<sup>k</sup>, 10) Iban bia' da<sup>d</sup>

commentary, [holding is] unlawful absolutely. And like  
hayan, iñg mag'ukab iban kahui harusda<sup>d</sup> isab, 11) iban  
to-that, the opening with [a] stick [is] permitted also, and

bunnañ tu'nd iñg bata'bata hadath yan<sup>k</sup>, ayau  
[it is] true perfectly that children unclean so, let [-them-] not  
taggahun dain hakumaput<sup>l</sup>  
be-prevented from holding.....

<sup>a</sup>This is end of sentence begun on a previous page of the old manu-  
script treatise on religious duties—written more than one hundred  
years ago—from which this etching was taken.

<sup>b</sup>I. e., during the pilgrimage to Mecca.

<sup>c</sup>I. e., "to turn the pages". <sup>d</sup>Da, untranslatable expletive.

<sup>e</sup>Na here gives indefinite sense. <sup>f</sup>Possessive pronouns also express agency.

<sup>g</sup>Na, untranslatable expletive. <sup>h</sup>Mañga is sign of plural.

<sup>i</sup>I. e., "The Koran, when written on clothing or money, may be  
touched and held by the unclean."

<sup>j</sup>I. e., "likewise".

<sup>k</sup>I. e., "as defined above".

<sup>l</sup>Sentence is finished on next page of the manuscript; the sense being  
"and it is perfectly true that children, tho unclean, should not be  
prevented from holding the Koran for purposes of study".

## Specimen of Sulu Writing, No. 3.

Etching of Original.

1. *بہار کلازہ مشکوٰۃ فی فارکہ رمقہ عجمیہ از جامعہ نقالیہ راجستہ امیر شہزادہ*  
 2. *کونہ کبیر مسو کہ کس ز سر سیمہ بن ابی بیغ مہملہ کو ہیمجا زید مہلو*  
 3. *زید یغیو الکونہ رمقہ بیغ کینو امویہ فلیو کو عنہ کو یو مال بیغ ہر کہ*  
 4. *نکہ اوردہ درویش ملی ملک کو کو کو کو کو کہ نہ تہبہ فہو زہ کو کو یو*  
 5. *ہنو ہر کہ ہر سہ ملہ فہا بیغ تہو ابی کلمہ بیغ مانتہ لیو تہملہ*  
 6. *فہ بیغ ہو کہ سہ فہلہ تہ ابو مسد تہر لیو ہر تہو کہ نہ ملک کو کہلہ*  
 7. *ہنو کہو کنگو بیغ فہ تہبہ دانیل کہ نہ تہ تہسہ بیغ کہسہ سہ فہ کو کو*

## Etching of Original, concluded.

8  
 كَوَيْعُ سَيِّدِ كَوَيْعِ وَبِهِتْ كَيْكَنْدِ سَيِّدِ فَتَلُو فَيَلْدَنْدِ مَلْتَكْ جَالِدِ الْكَوَيْعِ  
 9  
 مَلْتَقِيْدِيْ مَلْدِ كَوَيْعِ تَلْمِيْ كَوَيْعِ مَلْتَقِيْدِيْ مَلْتَقِيْدِيْ مَلْتَقِيْدِيْ  
 10  
 سَلْمُو عَا كَوَيْعِ الْكَوَيْعِ اَبِ مَلْسُو كَوَيْعِ كَيْسْ كَيْسْ اَسْتَرْ اَنْطَلْ اَنْطَلْ

Note. Specimen No. 3, like the other specimens reproduced in this appendix, is taken from the daily life of the Sulu people. It is a letter sent by a powerful Datu to the Governor, and is naturally more formal than specimen No. 1. The Datu calls himself the son of the Governor, which is a diplomatic way of recognizing the superior rank of the addressee. Often in Sulu letters, the name of the writer is coupled with many expressions of good will, while lofty, flattering terms are devoted to the person addressed. The writer has "a white heart without spot, limpid without turbidity"; the letter is "a mark of confidence, a sign of affection without any dislike"; and it goes to "the august presence of X—— sitting in comfort in his mansion", tho the latter be a hut.

The last line is not voweled, but consists of stereotyped expressions, and for one conversant with Sulu letter writing, is not difficult to decipher.

Correct Printing.

(۱) بهو ان سورت دين ها نكم اغ فدك دتو محمد  
 دهية القلبی دمتغ مدي فاما (۲) ك اغ غنبر هسوغ  
 كرنر استير ابن سغ محمدك هچل مه (۳) بل مغيو  
 اك فرتلغ كپ امو فكنلغنك اغ حال سغ مر كن  
 (۴) مخيدل ا دي هلوم هلاك هفلاغك كرنا تمبك  
 قبل كهو اوي بدا منسن هدف فباي سغ تو امفك  
 بها بچ هتد هيف اغ مهد (۵) ف سغ بل سنفغنل ين  
 امف متود تود هيف متود تو كرنا هلوم كباين  
 (۶) مابت لمغن اك سغ فغنمبك انل كرنا اغ مس  
 سغ غنبر سيل فغلوغ (۷) ك سغ سفك دون اغ ميستي  
 كيجدن سغ فغلوئل نا هغنك چل اكود (۸) ك من  
 تيمعهدك اغ هرفك مكثت مغفها ت هغنبر اول  
 منيغ كاكو مهل سلام دعا دكن اك كيم  
 ابن هاماك اغ غنبر كرنر استير انتها الكلام

*Transliteration and Translation.*

1)Bahua<sup>a</sup> ini sūrat dain ha'anakmu iñg Padukka Datu'  
 This letter from son-your the Honorable Datu  
 Muhammad Dahiyatu l-Kalbī dumatuñg madī pa'ama'(2)ku,  
 Muhammad Dahiyatu l-Kālbi will-arrive coming to-father-my,  
 iñg Gubnur haSūg, Kurnir Istībar, iban siñg mañghudku,  
 the Governor at-Sulu, Coronel Steever, and(of-the) younger-brother-my,  
<sup>b</sup>hiChali. Mahu(3)li, mañgayu' aku partuluñg kañu, amui  
 Charley. Next, ask I aid of-you, being  
 pikituluñganku<sup>c</sup> iñg hāl siñg Mirkan 4)mag'idal-idal  
 request-for-assistance-my the matter of-the Americans target-shooting  
 dī halaum hula'ku; hipalañgku<sup>d</sup> karna' timbak  
 here inside town-my; is-requested-to-forbid-by-me because [they]shoot  
 pabuli kahui 5)wāi bidda' e mīnsan hadap pabai siñg  
 at-bottoms of-trees without difference even in-front to-houses of-the  
 ta'u, amupaka baha' bañg hatda<sup>f</sup> hayup iñg mahada(6)p siñg  
 people, same-also possibly if even animals were in-front of-the  
 bulu sinapañgnila yan.<sup>a</sup> Ampa mata'ud tu'ud<sup>h</sup> hayup,  
 barrels of-guns-their those. Also[there were]many very cattle,  
 mata'ud ta'u, karna' halaum kabayan. 7)Mabut,  
 many people, because[this happened] inside village. Further,  
 limugana<sup>i</sup> aku siñg pagtimbang-timbaknila karna' iñg  
 feared-already I of-the shooting-of-them because being  
 masa siñg Gubnur sibil, paglawag-lawag(8)ku siñg sapi'ku,  
 time of-the Governor civil, upon-inspection-by-me of-the cows-my,  
 dua na<sup>i</sup> iñg miamatai, kiugdan siñg puñglu'nila.<sup>j</sup>  
 two were killed, having-been-struck by-the bullets-their.  
 Na<sup>k</sup> hañgkan, Chali, ikau daku(9)man taimañghudku, iñg  
 Therefore, Charley, you then brother-my, are  
 harapku maka'iñgat magpahati haGubnur, aulā manabañg  
 hope-my to-know-how to-inform to-Governor, especially to-aid  
 kaku'.<sup>l</sup> Mahuli 10)salam du'a dakuman aku kaimu<sup>m</sup> iban ha'-  
 to-me. Next peace invoke then I upon-you and upon-  
 ama'ku, iñg Gubnur, Kurnir Istībar. Intihā'u l-kalam.<sup>n</sup>  
 father-my, the Governor, Coronel Steever. End of-the-composition.

<sup>a</sup>Bahua, untranslatable; indicates beginning of letter.

<sup>b</sup>Hi, untranslatable prefix; indicates proper name.

<sup>c</sup>I. e., "my request for assistance".

<sup>d</sup>I. e., "I request that it be forbidden". <sup>e</sup>I. e., "indiscriminately".

<sup>f</sup>Da, untranslatable expletive, written as enclitic.

<sup>1</sup>I. e., "I request that this be forbidden because they shoot indiscriminately at the tree trunks, even in front of peoples' houses, and would probably do the same, even if animals were in front of those guns of theirs."

<sup>2</sup>I. e., "very many".

<sup>3</sup>Na, untranslatable expletive.

<sup>4</sup>I. e., "I had already been frightened by their shooting because during the time of the Civil Governor, when I inspected my cattle, I found two dead, killed by the soldiers' bullets".

<sup>5</sup>Na', untranslatable; indicates beginning of sentence.

<sup>6</sup>I. e., "I hope you find means to persuade the Governor to aid me".

<sup>7</sup>I. e., "I send greetings to you". <sup>8</sup>Arabic phrase (sec. 148).

Note. For the student who has completed this work and is desirous of more practice in reading Sulu, not much printed material is available. With the exception of various circulars and laws, the following is a complete list of Sulu publications in the Sulu-Arabic characters:

*Sulu Reader for the Public Schools of the Moro Province*, by Dr. N. M. Saleeby, published by the Government of the Moro Province, Zamboanga, P. I., 1905.

*The Sulu News (Inġ Kabaita' baita'an Sug)*, a monthly newspaper in English and Sulu published at Zamboanga, P. I., by the Government of the Moro Province, edited by Charles R. Cameron, Datu Raja Muda Mandi, and Sheikh Mustafa Ahmad. This was published only during 1911.

*Surat Habar Siġ Sug*, a monthly newspaper published in Sulu only, by the Sulu Press, Zamboanga, P. I., and edited by Rev. R. T. McCutchen and Aukasa Sampañg, has been published since July, 1915.

## APPENDIX II

### A Phonetic Alphabet.

Several years ago, while acting as census assistant, the author prepared the following Phonetic Alphabet for use in the taking of the proposed Philippine Census of 1915. It was not intended to disturb the spelling of names when such spelling had already been determined by custom, order, or constant use. But census enumerators must reduce to writing many names of persons, places and geographical features, the orthography of which is not yet fixed.

The lack of an alphabet which would express each distinct sound of the Philippine languages by means of a separate character of unvarying power, has led to much confusion. The present method—if such it can be called—is a mixture of Spanish, reformed native, and English orthography. *C* sounds as *s* or *k*; *g*, as *g* or *h*; *h*, as *h*, or hamzah, or is silent; *i*, as *i* or *y*; *j*, as *h* or *j*; *ll*, as Spanish *ll* (*ly*), or a true double *l*, like *ll-l* (*l-l*) in “small lake” (§ 69); *n*, as *n* or *ñg*; *ng*, as *ng*, or *ñg*, or *ñgg*; *u*, as *u* or *w*; *v*, as *v* or *b*; *w*, as *w* or *u*; *y*, as *y* or *i*; *z* as *th* or *s*; and hamzah is not written at all. In the ideal alphabet, there should be a separate character or combination of characters—preferably the former—to express each sound of the language; and the power assigned to such character or digraph, *must never vary*.

*Phonetic Alphabet.*

The examples in quotation marks are English, while those in italics are Sulu and translations unless otherwise indicated. B indicates Bisayan; Tr, Tirurai; Ib, Ibanag.

<b>a</b> in "sofa"; <b>ampa</b> , but.	<b>n</b> in "nut"; <i>manik</i> , bead.
<b>b</b> in "bed"; <i>sabab</i> , because.	<b>ñ</b> in "señor"; <i>duña</i> , world.
<b>ch</b> in "church"; <i>chuchuk</i> , key.	<b>ng</b> as <b>ng</b> in "sing"; <i>hañgin</i> , wind.
<b>d</b> in "did"; <i>duhul</i> , extremity.	<b>o</b> in "theory"; <i>ako</i> (B), I.
<b>e</b> in "met"; <i>babaye</i> (B), woman.	<b>p</b> in "pet"; <i>sapa</i> , swear.
<b>f</b> in "fit"; <i>fio</i> (Tr), good.	<b>r</b> in "roll"; <i>baris</i> , vowel.
<b>g</b> in "go"; <i>tagad</i> , wait.	<b>s</b> in "so"; <i>lasa</i> , feeling.
<b>h</b> in "hat"; <i>buhat</i> , lift.	<b>sh</b> in "she"; <i>shukur</i> , thank.
<b>i</b> in "it"; <i>pikil</i> , think.	<b>t</b> in "tell"; <i>titik</i> , dot.
<b>j</b> in "jest"; <i>kajañg</i> , palm-leaf mat.	<b>u</b> in "full"; <i>buhuk</i> , hair.
<b>k</b> in "kink"; <i>bukun</i> , not.	<b>v</b> in "van"; <i>vulan</i> (Ib), month.
<b>l</b> in "lad"; <i>pula</i> , red.	<b>w</b> in "we"; <i>wahu</i> , eight.
<b>m</b> in "man"; <i>kami</i> , we.	<b>y</b> in "yet"; <i>yan</i> , that.

(') hamzah in "go over"; *di'in*, where; *di'*, not.

## Pure Diphthongs:

**ai** in "aisle"; *labai*, pass.

**au** as **ow** in "how"; *takau*, rob.

**oi** in "boil"; *akoi* (B), I am.

Impure Diphthongs (*w* or *y* generated between vowels):

**ua** (*uwa*) in "guano"; *buad*, to sun.

**ui** (*uwi*) in "suite"; *tui*, immediately.

**ia** (*iya*) in "Indian"; *tiap-tiap*, every.

**iu** (*iyu*) as **ew** in "mew"; *biutang*, placed.

Note 1. Various diphthongs compounded of *e* and *o* are also found. Other slight variations of these vowel sounds



occur frequently, but irregularly, in the Philippine languages but such sounds may usually be reduced to the ordinary vowels, *a*, *e*, *i*, *o* and *u*. Long vowels also occur, as **a** in "father"; **a** in *mate*; **i** in "machine"; **o** in "no"; and **u** in "rule". These may be written **ā**, **ē**, **ī**, **ō**, **ū**, respectively, but it will not often be found necessary to indicate them.

Note 2. Hamzah is the Greek "smooth breathing" and the Danish "catch accent". It is the click of the glottis at the beginning of all words beginning with a vowel, and in the Philippine languages, occurs at the end and in the middle of words as well. It is not written in the Roman alphabet at the beginning of words, but in the middle and at the end of words it is denoted in this alphabet by an apostrophe ('). For further explanation, see §§ 18-24.

Note 3. Both *f* and *v*, when occurring in native Philippine languages, seem to be pure labials, not labio-dentals as in English. That is, they are produced by friction between the two lips, not between the upper teeth and the lower lip.

Note 4. *C*, *q*, *x*, and *z*, are not used in this alphabet.

The foregoing alphabet provides a character for every ordinary sound of the Philippine languages. It has been suggested that the sound of French *j* in *jour* (*z* in "azure") should be assigned to the letter *j* in the Philippines. The author has never heard this sound in Philippine languages but rather the sound of *j* in English "jest" (*d* plus French *j*), and believes that the latter sound should be that assigned to *j* in a Philippine alphabet (§ 32). The Moros pronounce *j* in "jest" very plainly, but the same words, when occurring in the North, are usually pronounced as *dy*. Thus Sulu *gaja*, *elephant*, and *raja*, *king*, become *gadya* and *ladya* in Tagalo—another proof that the Philippine *j* has an initial *d* sound.

It has been further suggested that the Philippine orthography should not recognize any diphthongs. The author be-

lieves that the pure diphthongs, *au*, *ai* and *oi*, appear with great frequency in the Philippine languages, but that, being pure diphthongs, they should be written with vowels and not with consonants, i. e., *au*, *ai*, and *oi*—not *aw*, *ay* and *oy*. *W* and *y* are primarily consonants. When employed to express the second element in the pure diphthongs, they are of necessity pronounced as their corresponding vowels, *u* and *i*. There would seem to be no good reason for thus using consonants as vowels in a phonetic alphabet, especially when *u* and *i* are already employed to express the same vowel sounds. By so doing, one incurs the very fault—more than one sound expressed by the same character—which it is the purpose of a phonetic alphabet to avoid.

In order to illustrate the necessity for the adoption and use of a phonetic alphabet, the following names of barrios are taken almost at random from the 1903 Philippine Census Reports. The various possible pronunciations which might be applied to these names *as spelled in the Census Reports*, are indicated by means of the Phonetic Alphabet.

Note. Notice that in the Phonetic Alphabet, *ng* is pronounced as in “ingrow”; *ñg* as *ng* in “singer”; *ñgg* as *ng* in “finger”. If *ng* be followed by *e* or *i*, then the *g* of this combination may take the sound of *h*. Accordingly, if *ng* in Philippine names be not marked as pronounced in accordance with some established rules, it may always be pronounced in any one of the three ways first indicated, as, *Sarangani*, pronounced *Sarangani*; *Sindangan*, pronounced *Sindañgan*; *Sanga-Sanga*, pronounced *Sañgga-Sañgga*: occasionally, it may have five variations, as in “Pange”, below. Without the adoption of rules prescribing the writing of the various possible sounds of *ng*, how is the reader to divine which one of the 18 different variants given, is the proper

pronunciation of "Hingatungan"? If the latter had by chance been spelled "Hingitungihan"—by no means an impossible combination—the number of possible pronunciations would be one hundred.

Pangihan.	{	1. Pañgihan	Hanipaan.	{	1. Hanipān
		2. Pañgi'an			2. Hanipa'an
		3. Pañggihan			3. Anipan
		4. Pañggi'an			4. Anipa'an
		5. Pañghihan			
		6. Pañghi'an			
		7. Pangihan			
		8. Pangi'an			
		9. Panhihan			
		10. Panhi'an			
Pange.	{	1. Pañge	Hingatungan.	{	1. Hiñgatuñgan
		2. Pañgge			2. Hiñgatuñggan
		3. Pange			3. Hiñgatangan
		4. Pañghe			4. Hiñggatuñgan
		5. Panhe			5. Hiñggatuñggan
Gimagaan.	{				6. Hiñggatangan
					7. Hingatunñgan
					8. Hingatunñggan
					9. Hingatungan
					10. Iñgatuñgan
					11. Iñgatuñggan
					12. Iñgatangan
					13. Iñggatuñgan
					14. Iñggatuñggan
					15. Iñggatangan
					16. Ingatuñgan
					17. Ingatuñggan
					18. Ingatangan
		1. Gimagan			
		2. Gimaga'an			
		3. Himagan			
		4. Himaga'an			

The above list might be extended indefinitely and demonstrates a state of affairs which should not be permitted to continue. A phonetic alphabet should be at once adopted for use by the administrators and mapmakers of the Philippines, especially in those southern provinces where hundreds of new geographical names are being reduced to writing every year.

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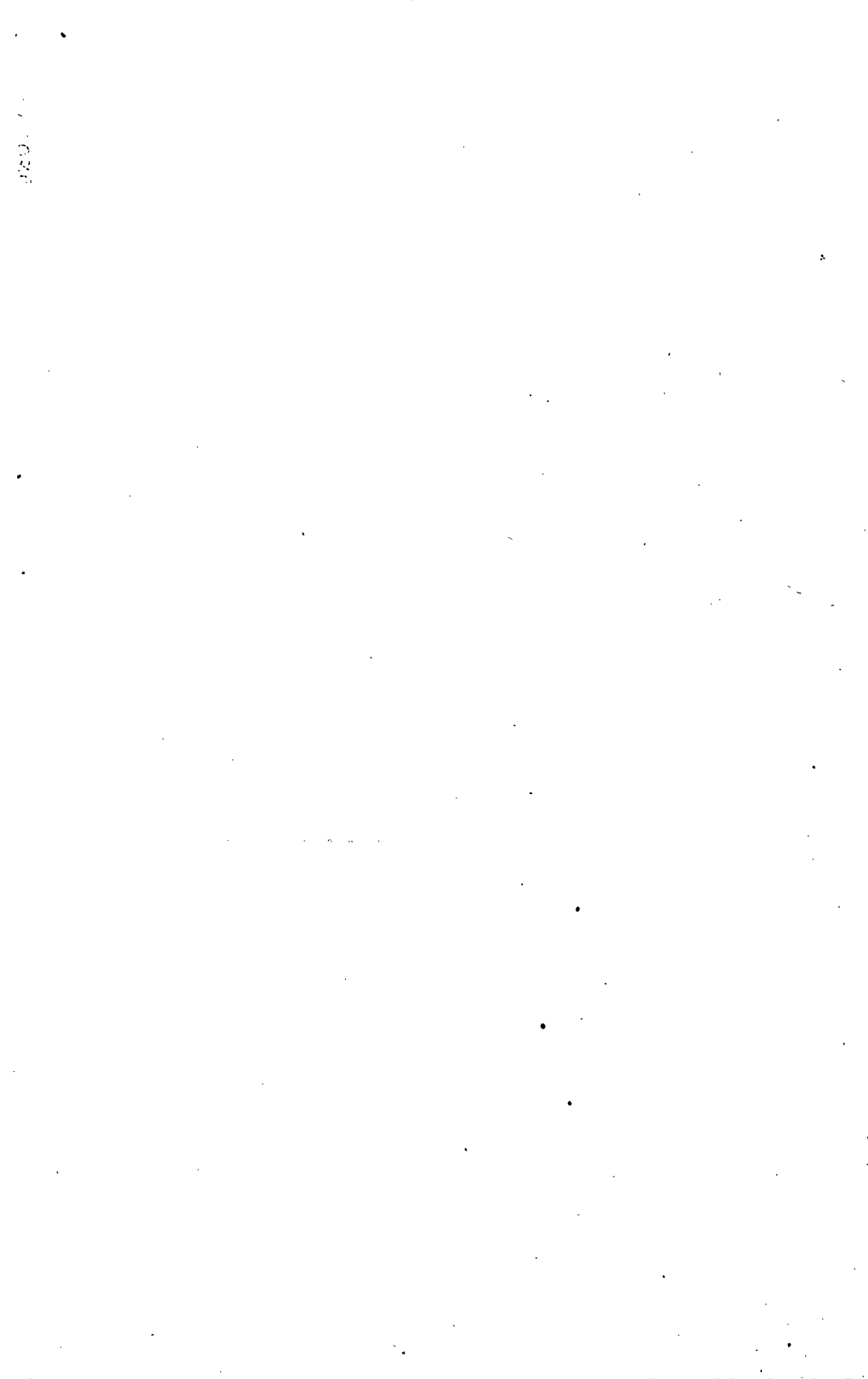
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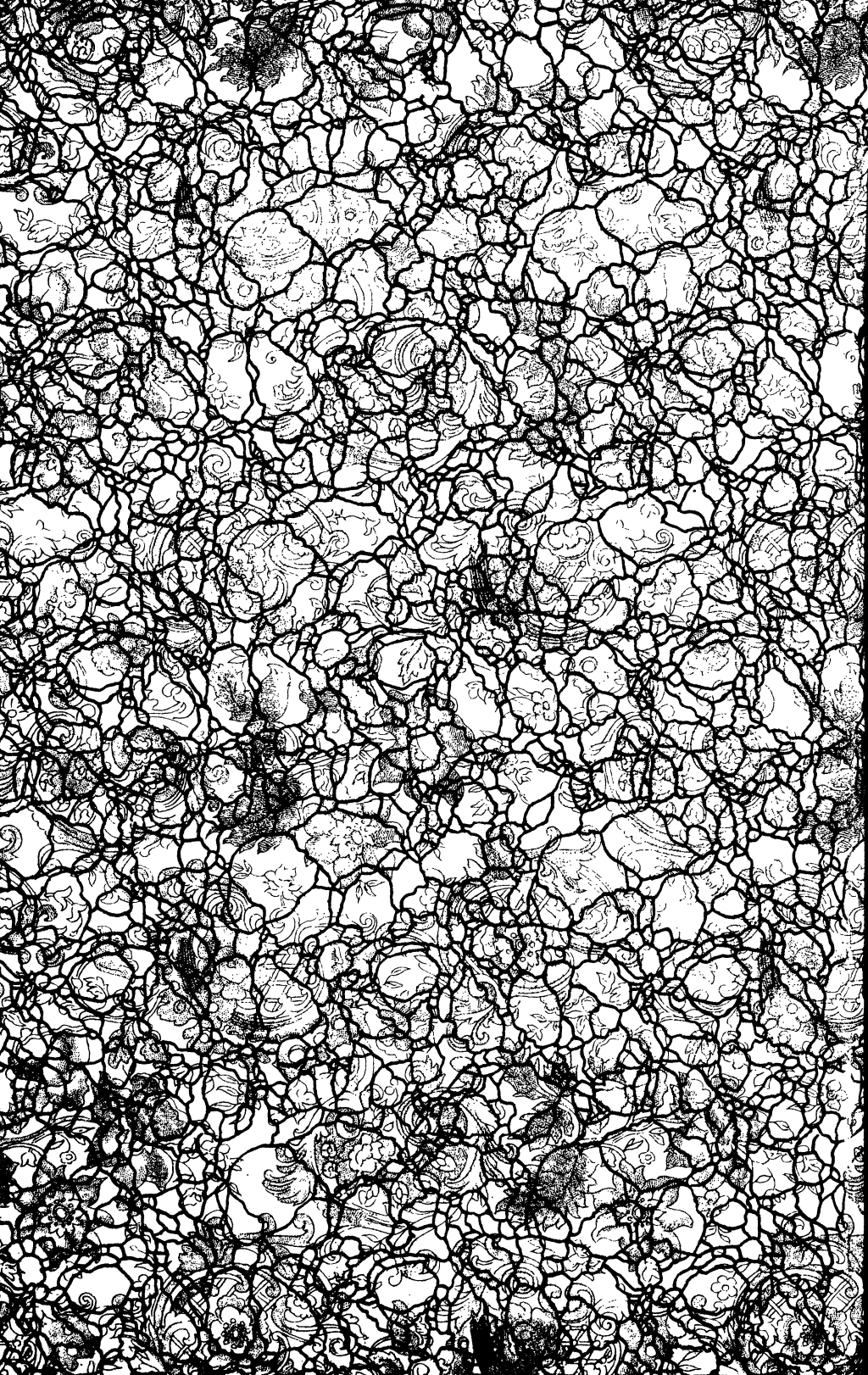












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